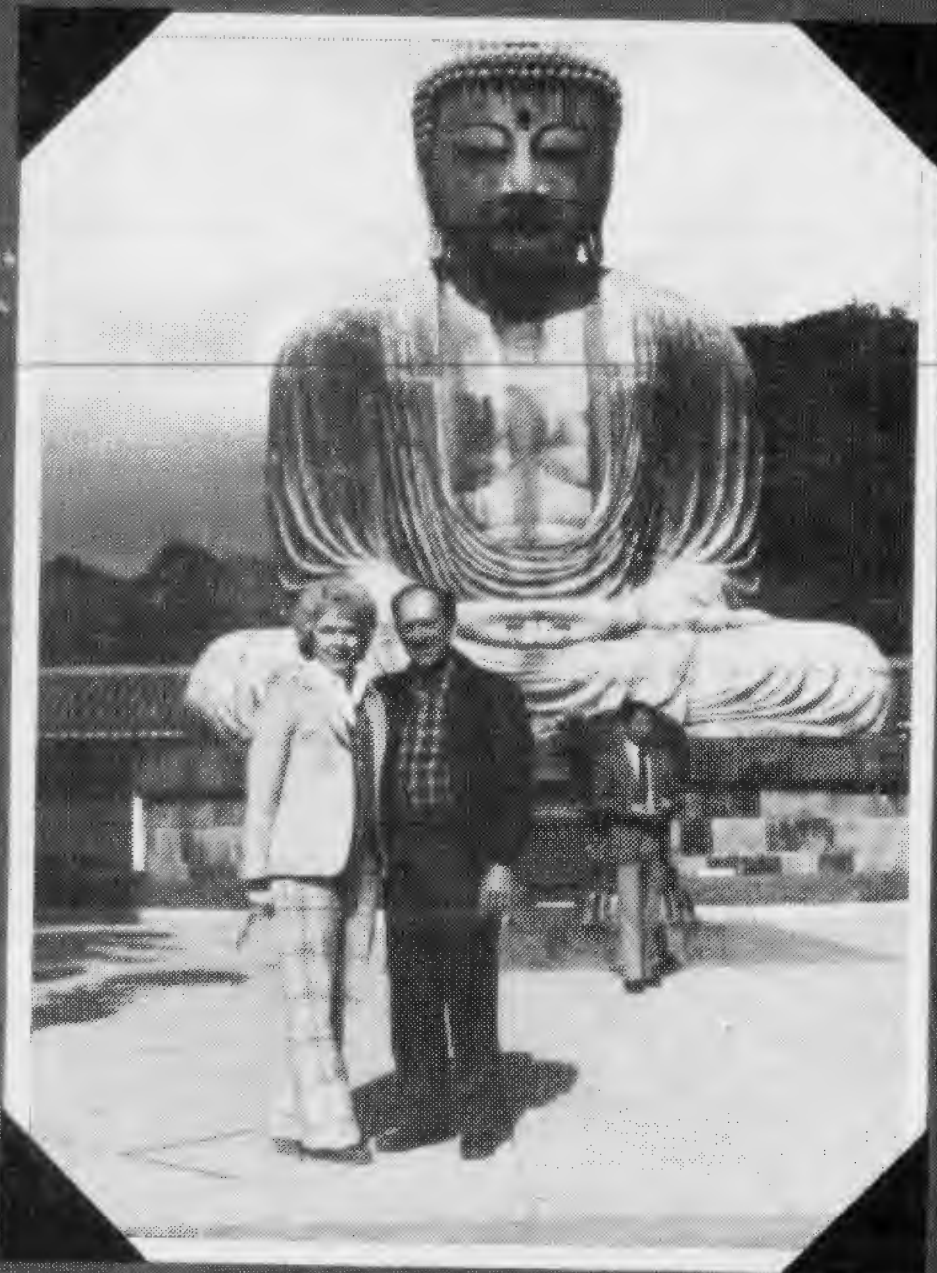


SQUARE DANCING

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with royalty...*

APRIL, 1983

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TRAVEL ISSUE

... Sight seeing ...



JAPAN
DIARY

(see page 18)

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I do not wish to renew my subscription to your wonderful magazine. I have had to give up calling and dancing owing to health problems. I have been square dancing and calling since 1952 and owe everything to your magazine, records, manuals and yearbooks which made my job possible. Keep up the good work.

Eric Wheaton
Dullingham,
Christchurch, New Zealand

Thank you for the kind comments. We aim to keep our standards high. — Editor

Dear Editor:

I believe the 1983 Premium Records are the best so far. I'm pleased the tempo is a little

slower so people can use them on record players with no speed control.

Keith Davis
Oriskany, New York

Dear Editor:

My brother-in-law, Smoky Etter, was a devoted square dancer and enjoyed all phases of it, even after he became too ill to participate. Shortly before his death, he wrote this poem. I know he would like to have it shared with other dancers.

I dreamed I square danced in heaven
It was the angels' jamboree
Square dancers filled that heavenly hall
As far as the eye could see
The Lord was the featured caller
He also cued the rounds
And in that eternity of dancing
Not a square or round broke down
So when I say my prayers tonight
I'll ask the Lord to please
Make me reservations
For an angels' jamboree.

Jeanette Williams
Lake Havasu City, Arizona

Dear Editor:

We sure miss some of the good old times . . . I know our old dancing friends are still dancing but we very seldom dance together anymore. We seem to all have a number now. Bill is Mainstream; George is M+1, Art is
Please see LETTERS, page 55

SQUARE DANCING

(ISSN 0037-2889)

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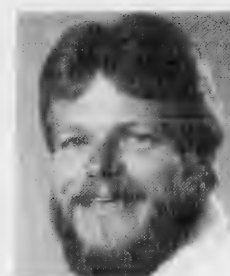
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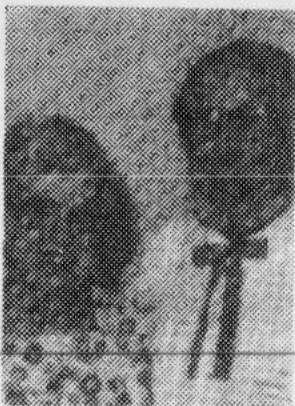
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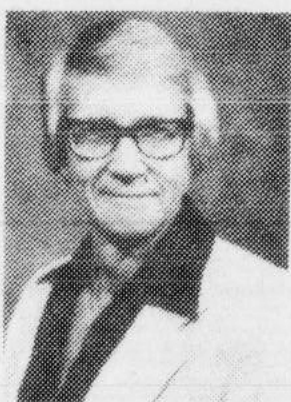
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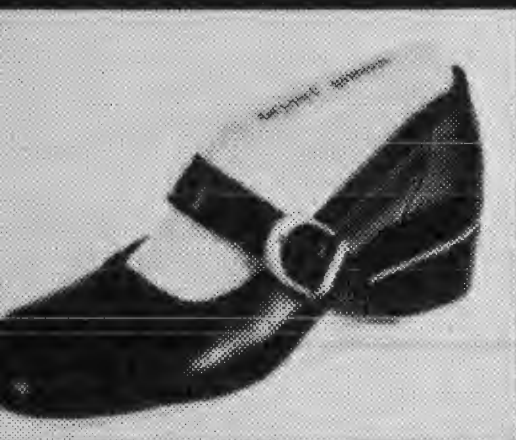
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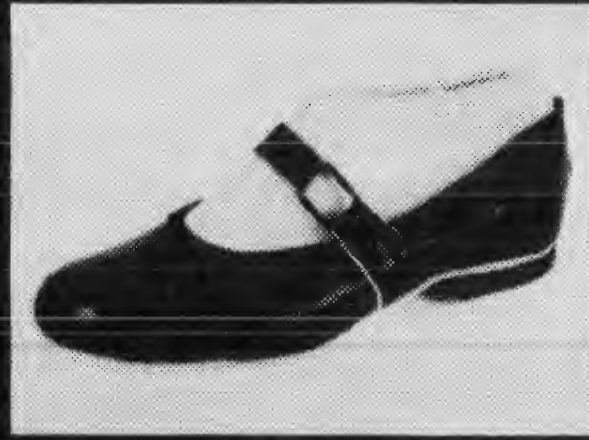
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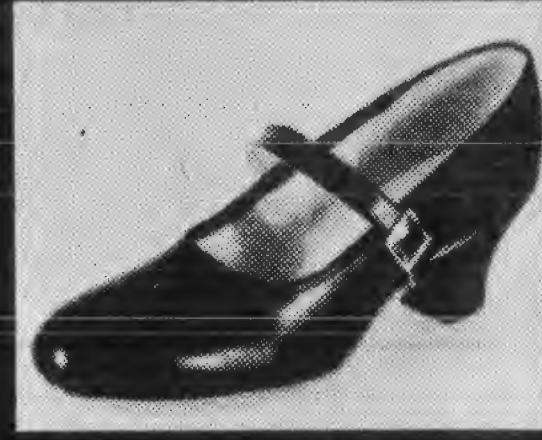
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April, 1983

SOME RECENT SURVEYS many of you may have seen would indicate the major focus of square dancing is at programs beyond Mainstream. This has caused many of us to be concerned that what we now recognize as Mainstream isn't that at all and that someplace up in the Plus category is where most dancers seem to gravitate. However, we wonder how true this assumption has been.

Recent conversations with dancer and caller leaders in Colorado, in the state of Washington and other spots in North America would indicate that the largest percentage of dancers are actually finding a home in the 68 Basics, in family groupings, that make up the Mainstream. A good case in point is Washington, where there appear to be far more active clubs in the Mainstream category than there are those that go beyond. Perhaps this is a good time to reassess our previous concerns. Earlier research was based largely on Directory publications in the state of California, where indeed relatively few, if any, Mainstream clubs were listed but where there was an endless choice of dances at Plus, with a good sprinkling beyond. We'll conduct a more in-depth survey looking beyond California and would welcome reports from your areas so that we can attempt to set the record straight.

☆☆☆

We hesitate to start out a month with apologies but by now we hope that most of you who have ordered the new Caller/Teacher Manual have received your copy. If you haven't, it should be coming to you soon. Early in the game, in mid-1982, for all intents and purposes, the Manual was complete. At that point, we went into an extensive proofing pe-

riod, with caller/leaders from many sections of the country scrutinizing every dance drill and every portion of the teaching copy. The result has been an additional four to six months of production work before the books were sent off to the printers. We thank all of you for your patience and understanding and hope you will be as delighted with the final results as we are.

☆☆☆

Looking out the north window here in our office, we can almost see the small boy scout hut which was our square dance "home" during the war years, from early 1942 through 1946. Here is where the group then known as Fun Unincorporated entertained service men with simple square dances, mixers and party entertainment before they took off into the war zones and it was here that some of our early square dance friendships were born.

Among those who joined us in these weekly sessions were Joe and Barbara Fadler. Joe is



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our photographer and has been since the first issue of the magazine. Barbara, who passed away early in February, was one of those persons who made dancing a joy. Up until a few months ago, Barbara and Joe seldom missed one of our dances and served as president of our 32-year-old Rip 'N' Snort Club. Barbara brought with her much happiness into the world of square dancing and we will think of her often. The world for us is indeed a brighter place because of her.

Little Things that Count

READING A COPY of "Henry Ford and Benjamin B. Lovett — the Dancing Billionaire and the Dancing Master," by Eva O'Neal Twork (Harlo Press, Detroit, Michigan, 1982), we were interested to note that in reviving the old dances of America, Ford and Lovett saw more in the dance program than just the dances themselves. The American square and couple dances were used in the early 1920's to introduce friends, business associates and children to the large measure of importance that should be placed on good manners. While many of the dances done during that period were simple in themselves, the lessons they taught concerning common courtesy (how to ask a person for a dance, the importance of not crossing over the dance floor but walking around instead, excusing oneself following a tip or brace of dances, etc.) are lessons that today's beginner classes might emulate.

One dancer said to us recently, "... with men dancing with men, and ladies with ladies so much of the time (today's concept of All Position Dancing) what chance have we for stressing the importance of a courteous man-lady activity?" More than one caller has written to say that time is spent in class encouraging eye contact to enhance the enjoyment of an individual dancing with his or her partner.

Perhaps if we think of individuals only as positions to be filled in a square, we tend to forget they are indeed men and women. What a shame! Perhaps a game or puzzle has replaced the social significance of the dance. Perhaps we have taken the impersonal checkers a caller uses to work out choreography and transformed them into living but sexless human beings without personalities or individuality. How can one make friends with a checker?

APD is fine, and current choreography has much going for it but let's not sweep away two centuries of dancing in America in order to create a giant chess game whose kings and queens and knights and pawns have painted faces, and who have no more importance to us than just places in a square.



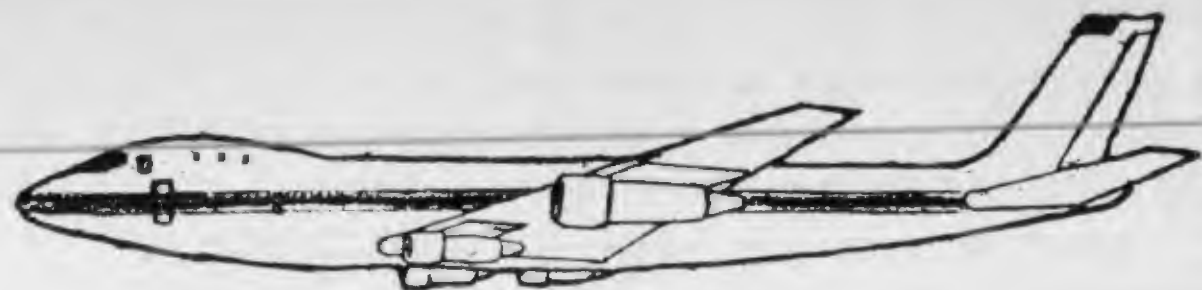
Let's Take a Trip

AS YOU CAN TELL by the following pages, we devote this issue to what has become a very viable segment in a square dancer's life — going places and doing things. Travel for the new dancer begins the night the members of the class are invited to attend a special party prepared by a hosting square dance club.

Trips then tend to progressively extend in length and gain in significance: A trip with another couple or two to visit a regional roundup, an independent venture to a state convention and possibly a weekend or week-long attendance at a square dance vacation institute would come next. From there, it's the National Conventions in the USA, a visit to the Canadian National and perhaps a tour beyond one's homeland to take in a bit of square dancing while seeing the world.

With the adventure of mobile living, more and more square dancers are combining dual hobbies of travel/trailer or RV with square dancing. A look at the rear ends of an increasing number of travel vehicles shows a surprising increase in the number of square dance decals and bumper stickers proclaiming proudly, "Honk if you are a square dancer."

Just in case you haven't discovered the fun that's in store for you when you set out with other square dancers on a cruise or tour, let this issue show you that you have an unforgettable experience ahead. Nobody, but nobody, can compare to square dancers as traveling companions and even though the group you join may be made up of people you've never met before, the fact that they *are* square dancers can almost be your guarantee that in no time at all, you'll be surrounded with friends, who share a common interest. You can't beat it!



NEW PARTNERS

square dancing and travel

TWENTY YEARS AGO square dance group travel was in its infancy. Only a very few organized groups were traveling beyond the borders of their homeland and venturing forth to sample new adventures through their eyes, ears, noses and, yes, their feet — by dancing with new square dance friends abroad. But just as you can't keep — nor do you want to — the joys and friendships of square dancing hidden, so the "secret" of square dance travel soon became common knowledge.

Travel agencies quickly learned that here was an untapped field of potential customers. Several square dancers themselves became professional travel agents. Square dance clubs discovered they could expand their dance visitations to larger horizons. Callers found that many of their fans were happy to extend their friendships beyond the dance floor to cross an ocean with them.

Today there are few, if any, locations in the world which have not been visited by square dancers and the oft-quoted slogan, "Friendship is square dancing's greatest reward," has been proven time and time again. Travel has not been limited from North America to overseas. Today it is a two-way crossing. Groups from Europe, Asia and the South Pacific are just as likely to visit this continent as are groups leaving here to visit them. We do live in a very small world and how fortunate we are to be able to share our common bond of square dancing together.

Perhaps this will be *your* year to put a little distance under your square dance slippers and boots and enjoy some of the wondrous sights

of this world. Who knows? Your corner tonight may be in your regular club hall but your partner tomorrow may be in Japan!



Square Dancing Down Under

Square dancers who travel today will find ample and good dancing regardless of what direction you travel. If you leave North America and go east toward Australia, here's what you might expect, as reported by Helen and Art Larimer of Dunnellon, Florida.

"25 square dancers flew to Brisbane in 1982 to attend the 23rd Australian National Square Dance Convention. Convenor Couple, Graham and Margaret Brandon, really did a superlative job in bringing all the callers and visitors together in one grand square dance. As visitors, we appreciated the smooth functioning of all facets of the arrangements. The callers were fabulous and they were from various parts of Australia. The Chandler Complex was ideal and even had a swimming pool so we could earn a Platypus Badge. While at the Brisbane dance we met square dancers from Christchurch, New Zealand, who invited us to come and dance with Geoff Hinton and here,

too, people were so kind and gracious. We met such fine people, but then square dancers all over the world are a special group."

And, should you have an opportunity to travel "Down Under," here's some information from caller, Nev McLachlan, of Queensland.

"Square dancing has put Australia on the map for many North Americans. Unlike Australia where our schools teach a lot about other countries, I am told that North Americans study very little of places like Australia . . . Many people have never even heard of Tasmania, let alone know that it is the smallest and only separate island state of Australia. They may have heard of Melbourne where the 1956 Olympics were held or they may have memories of places they visited during World War II.

"I wonder how many people know that the land area of Australia is just 83/100 that of the United States and 79/100 that of Canada? We have only 14 million people, of which over 10 million are to be found in the state capitals of Brisbane, Sydney, Melbourne, Adelaide, Darwin, Hobart, Perth and our nation's capital, Canberra.

"Distances here are far greater than most people imagine. A keen North American dancer inquired if she could be billeted at a station in the 'outback' and then cycle to and from the Convention center in Brisbane. What we term 'outback' is at least 500 miles from main cities. A bit far for daily commuting, let alone on a bicycle! It is 2,500 miles from the East Coast to the West Coast, and 2,000 miles from North to South.

"Other misconceptions include the color of our skin (only native aborigines are colored), our language (we speak as I am writing) and our wildlife (yes, there are lots of kangaroos but they won't be seen on the main streets of our cities).

"I suppose our degree of civilization or normality in respect to North Americans can be gauged by knowing that we square dance too!"

In Germany

If you decide to travel in the opposite direction — to Europe — do include Germany on your itinerary. Unless you stay a long time, there's no way you can include dancing with all the clubs which are a part of that country. A

quick look at the EAASDC Bulletin, published by The European Association of American Square Dance Clubs, lists this kind of



member-club dances. Mondays, 15 clubs; Tuesdays, 14 clubs; Wednesdays, 18 clubs; Thursdays, 19 clubs; Fridays, 28 clubs; Saturdays, 10 clubs; Sundays, 7 clubs. And that does not include the separate round dance clubs or the special groups such as traveling clubs, childrens' groups or infrequent dance groups. Some of these EAASDC members are in countries other than Germany but you can find square dancing in most major German cities, such as Ahrensburg, Karlsruhe, Norderstedt, Berlin, Darmstadt, Mannheim, Stuttgart, Hamburg, Bonn, Hanau, Hahn, Muenchen, Koeln, Heidelberg, Wiesbaden, Hannover, Worms, Frankfurt, Kaiserslautern as well as in many, many other cities and towns. Many of the clubs need advance notice of visitors, which is a common courtesy anyway. If you know you will be heading toward Germany, we suggest you write Ilse and Erwin Wersin-Scholz, Engelschalkingerstr. 198, 8000 Muenchen 91, who handle publicity for EAASDC and are cognizant of all square dance activities in the country.

This past December 28th the European Winter Jamboree was held in Darmstadt with 841 dancers in attendance from 91 member clubs, 20 nonmember clubs and guests from many other countries. There are four seasonal EAASDC Jamborees held annually in addition to many special area and/or club activities. Some of these unusual events carry such fascinating names as: Fasching Dance, Castle Dance, Glow Worms Dance, Maypole Dance, Hummel Dance, Bavarian Festival, etc.

Truly, if you have the time and the inclination, Germany would be a lovely spot to travel to for your vacation. Just be sure to allow ample time to enjoy the excellent dancing you will find.

□ □ □

square dancing is Alive and Well in Sweden



SQUARE DANCING är inte bara dans. Square Dance är ett sätt att leva. (Square Dance is not only a dance. It's a way of life.) This was the opening statement in the program for the 1st Annual Stockholm Jamboree held last November. When you realize that two years ago hardly anyone in Sweden knew of the existence of the activity, this is a remarkable breakthrough. Undoubtedly Sweden must be the fastest-growing location of square dancing in the world today.

Here is a capsule look at dancing in Sweden as seen through the eyes of dancers and callers who live there or have traveled there recently.

☆☆☆

Callers, Al Stevens (Germany) and Steve Sandeman (Spain), made our Jamboree a much bigger success than we ever could dream or hope for. About 450 of the 510

dancers had never danced to a live caller before and I dare say the Jamboree was a success beyond all expectations . . . We want the square dancing world to know we are square dancing in Sweden and doing it the right way. There are no Americans in any of our clubs, as far as I know, but we are a bunch of people who have learned to square dance abroad. When we returned we found some of the dancing being taught included mistakes because it came from very old books. We were afraid our Swedish square dancers might be looked upon as a bunch of clowns. Fortunately, everyone is now accepting that square dancing should be done according to Callerlab directives and we are now finding smooth dancing replacing earlier roughness. Inger and Gosta Toreld, the PR and Publicity couple for Ericsson Square Dancers, have done a great job teaching "do's and don'ts and all



Al Stevens (above) calls at the 1st Stockholm Jamboree, while adults and children alike participated in the festivities and had a ball (left.)



Mainstream calls and most of the Plus calls.”

— *Lars Rangedahl*

☆☆☆

The Stockholm Jamboree is over but the square dance goes on. The average level of Swedish dancing has taken a step upwards. Bear in mind that in August, 1981, less than 50 Swedes knew about contemporary square dancing and at the November Jamboree 55 squares were on the floor! At a meeting after the Jamboree, the SAASDC (Swedish Association of American Square Dance Clubs) was founded. For sure square dancing has come to Sweden to stay! — *Ragnar Almquist*

☆☆☆

The dance was attended by over 500 enthusiastic dancers and to say the event was a huge success would be an understatement. Sweden has a group of dancers who not only know how to dance correctly and smoothly but also know how to roll out the red carpet. Everything from lunch breaks to after parties (without smoking — smoking is something

you do in private in Sweden) was organized by the Executive Committee as if they had been doing this for ages. Hats off to Sweden! — *Al Stevens, Peggy Grabowski, Steven Sandeman and Arianne Hoyois.*

☆☆☆

The School of Subject in Medborgarskolan is leading in education of instructors and dancers in this country. From these courses the dancers mostly go to clubs where they dance with records. Dancing is coming up everywhere and we have found about 20 clubs and about 1,500 dancers and we think more will come.

— *Peter Myhr (Caller for Tyreso Squares)*
(Editor's Note; Peter also writes a square dance column which appears in the *Swedish Country & Western Kountry Korral* appearing five times a year.)

☆☆☆

If you have a trip planned to Sweden in the near future, you will find clubs or groups dancing in the following cities: Almhult, Bjorneborg, Ekero, Eskilstuna, Gotland, Grodinge, Huddinge, Husquarna, Karlskrona, Katrineholm, Norrtalje, Orebro, Ostana, Sollentuna, Stockholm, Tidaholm, Tyreso, Umea, Upplands Vasby, Uppsala, Uttran, Vasteras and Vaxjo.

And as the Jamboree stated: Square Dance bygger pa gemenskap. Det är aldrig JAG eller DU som lyckats klara ett tufft hash fram till sista allemand left utan VI. (Square Dance is built on communion. It's never You nor I that with great success manage the tough hash to the left allemande left; it's WE.)

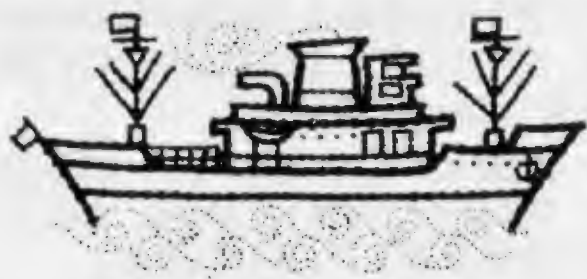
Karl-Eric Calmhult (above), instructs dancers in Eskilstuna. Tyreso Squares (below) include spectators in their contra dance in the outdoor park at Tyreso Castle with Peter Myhr instructing.



SQUARE DANCE

TOUR GUIDE for 1983

FOLLOWING IS A LISTING of some of the square dance trips occurring during the coming months. For specific information as well as to check whether space is still open on any of these tours, please contact the agency or sponsoring individual directly. When a caller or dancer leader is announced as accompanying a trip, unless the name is shown as the sponsor, you will find the name listed in parenthesis. For additional square dance tours, watch the pages of this magazine for advertisements, check your local publication or contact any of the following to see what further trips they may be planning. A number of trips have already taken place during the earlier months of 1983 and are not included in this list, but some of these events become annual treks so if a winter vacation is what you are looking for, there are many to choose from.



CRUISES

Rainbow Tours & Travel, 2500 Wilshire Blvd., Suite 1024, Los Angeles, CA 90057: MEXICO (Dale Dockery), April 20; CARIBBEAN (Jay Metcalf), May 28; ALASKA (Bob & Edna Faudree), June 4 also June 18; GREEK ISLES (Jay Metcalf), August 20.

Four Star Travel, 1901 So. Bascom Ave., Campbell, CA 95008. CARIBBEAN (Jim Diffey), May 7.

World Dynamics Travel, 200 Park Ave., New York, NY 10166: ITALY, May 21.

Carol's World Travel, 434 Ridge Rd., Port Richey, FL 33568: ALASKA (Al & Donna Horn), June 3.

A. Chandler & Co., 6855 Dublin Blvd., Dublin, CA 94566: MEXICO (Boots 'n Bonnets), May 1.

Michael Johnston, 430 North St., Milford, CT 06460: BERMUDA, July 9.

SCAT Tours, 28087 Bradley Rd., Sun City, CA 92381: ALASKA (Kenn Reid), July 21; YUCATAN, October 22; ENSENADA (Wil Eades), December 6; MEXICO, December 28.

Midwest Travel Service, 2936 Bella Vista Dr., Midwest City, OK 73110: CARIBBEAN, August 6 and November 12.

Griffin Travel (213) 694-6551: ALASKA (Jerry & Darlene Miller, Garry & B.J. Vrieling), July 27.

The Travel Factory, 15641 Al Product Lane, Huntington Beach, CA 92649: MEXICO, ALASKA, no dates given.

Dexluxe Travel Inc., 13186 No. Dale Mabry, Tampa, FL 33618: NASSAU (Art & Lucille Wilson), August 12.

Paul-Harris Travel, 6602 E. Grant Rd., Tucson, AZ 85715: ALASKA (Dave & Carol Hoffmann), August 14.

Al & Bea Brundage and Don & Grace Valentine (516) 423-8247: CARIBBEAN, May 9.

Broomfield Travel Agency (303) 469-5186: ALASKA (Ray & Anne Brown, Dave & Mary Ann Guille, Max & Betty Mann), June 4.

Travel Unique, Inc. (914) 962-4058: BERMUDA (Mike Foley), April 30.

Bayshore Travel, 1622 Government St., Victoria, BC: ALASKA (Marge & Scottie Naysmith), July 4.

Candy Park Travel, 16375 Monterey St., Morgan Hill, CA 95037: CARIBBEAN (Joe Johnston), October 29.

Tortuga Express, Rt. 3, Box 585, Parkersburg, WV 26101: CARIBBEAN (the Rippetos, Fryes, Magnets, Clarks), July 23.



HAWAII

Carol's World Travel, 434 Ridge Rd., Port Richey, FL 33568: (Gus & Mary Riman), June 14; (Jim & Nita Ford and Gene & Katie Beard), October 6.

Dan & Chris Nordbye, 2607 Jack Pine, Omaha, NE 68123, April 21.

Totuga Express, Rt. 3, Box 585, Parkersburg, WV 26101: (the Clendenins, Sigmons, Wilsons), April 21; (Darryl & Ann McMillan), May 14; 1983 Aloha Convention, October 23.

Rainbow Tours & Travel, 2500 Wilshire Blvd., Suite 1024, Los Angeles, CA 90057: (Herb & Barbara Leshner), May 9; (Clif & Osa Mathews), May 16; (John & Margaret Shallow), no date; (Bill Kramer), June 13.

Ron and Claudette Schneider, 12701 126th Ave. N, #241, Largo, FL 33540; May 6.

SCAT, 28087 Bradley Rd., Sun City, CA 92381; September 3.

Happi Tours, 146 Skowhegan Ct., San Jose, CA 95139; (Honey & Chuck Wolfson), July 9.

All World Travel Agency, 628 Marin St., Vallejo, CA 94590; (Joel & Susie Kadish), July 20.

LAND TOURS ABROAD

American Square Dance Workshop, 462 No. Robertson Blvd., Los Angeles 90048: BRITISH ISLES (Johnny & Marjorie LeClair), April 27 (sold out); ITALY, AUSTRIA, SWITZERLAND (Charlie & Bettye Procter), May 4.

Tenholder Travel, 1017 S. Duchesne Dr., St. Charles, MO 63301: EUROPE, June 26.

Leisure Tours of Florida, PO Box 644, 2424 Chantilly Ave., Winter Park, FL 32789: GERMANY, AUSTRIA, SWITZERLAND, July 22.

Al and Bea Brundage, PO Box 125, Jensen Beach, FL 33457: GREECE, April 8.

SCAT, 28087 Bradley Rd., Sun City, CA 92381: NEW ZEALAND & AUSTRALIA, August 25.

ASD Tours, PO Box 488, Huron, OH 44839: SCANDINAVIA (Stan & Cathie Burdick), August 25: ALPINE SPLENDOR (various callers), September and October departure dates.

Lorne Hay (705) 728-4700: BRITISH ISLES (LeVerne & Doris Reilly), September 2.

Dick Leger and Skip Smith, 16 Sandra Dr., Bristol, RI 02809: BERMUDA, November 6.

Gene Mergenthal, 5855 Royal Ann Dr., San Jose, CA 95129: CHINA (Larry Ward), August 13.

Rainbow Tours & Travel, 2500 Wilshire Blvd., Suite 1024, Los Angeles, CA 90057: SPAIN & MOROCCO (Bill Kramer), July 1; ORIENT (Jay Metcalf), November 18.

Bayshore Travel, 1622 Government St., Victoria, BC: CHINA (Ben Mar), October 2; (Glen Burns), October 16.

Executive Travel (305) 628-1556: ALPINE HOLIDAY (Danny Robinson), August 8.

Carol's World Travel, 434 Ridge Rd., Port Richey, FL 33568: ORIENT (Joe & Carol Prystupa), April 30; EUROPE (Sam & Betty Mitchell), May 9; SPAIN (Phil & Nancy Koz-

lowski), August 9; SPAIN (Bob & Dee Barnes and Joe & Carol Prystupa), September 12.

Bill and Cathi Peterson, 30230 Oakview, Livonia, MI 48154: EUROPE, August 18.

International Travel Consultants, 4200 Portage, Suite 115, Kalamazoo, MI 49001: EUROPE (Chuck & Dora Olsen), April 23; GREAT BRITAIN, August 8.

Happy Travelers, 340 Highland Ave., Randolph, MA 02368: BERMUDA (Jim & Gerrie Purcell), April 27.

Mike Corns, 1027 No. Benton, St. Charles, MO 63301: BRITISH ISLES, summer.

Landmarks & Discoveries, Inc., 501 Fifth Ave., New York, NY 10017: EUROPE (write for information).

TOURS IN NORTH AMERICA

The Travel Factory, 15641 Al Product Lane, Huntington Beach, CA 92649: NATIONAL S/D CONVENTION (Eddie & Sally Ramsey), June 21; NATIONAL ROUND DANCE CONVENTION; LAS VEGAS, weekends.

Carol's World Travel, 434 Ridge Rd., Port Richey, FL 33568: NATIONAL S/D CONVENTION; NORTHEAST TOUR (fall).

BAYSHORE TRAVEL, 1622 Government St., Victoria, BC: MARITIME FALL COLORS (Marge & Scottie Naysmith), September 24.

Carolina Ken Folks Tour, PO Box 2482, Shelby, NC 28150: NOVA SCOTIA (Ken & Beth Rollins), July 27.

George and Pat White, 4918 19th St. SE, Rochester, MN 55901: NASHVILLE, June 18.

Everett and Margaret Adams, 9158 Runderley Way, Sacramento, CA 95826: NATIONAL S/D CONVENTION, June 22.

Midwest Travel Service, 2936 Bella Vista Dr., Midwest City, OK 73110: CANADA FUN-TRAIN, April 26.

The Prompter, PO Box 310, Coyote, CA 95013: RENO, May 6.

Johnny and Janie Creel, 3905 Bauvais St., Metairie, LA 70001: ROCKY MOUNTAINS (and more), July 23; WASHINGTON D.C., November 14.

TOURS ORIGINATING OVERSEAS

Russ and Elva May Lindsay, 10 Acklam Ave., Tauranga, NZ: CANADA, UNITED STATES (Jack & Sadie Hilton), June 11.

Geoff Hinton, PO Box 2281, Christchurch, NZ: ORIENT, September 5.

Munich Dip-N-Divers, Altmannstrasse 18, 8000 Muenchen 80: MEDITERRANEAN CRUISE (Hans-Dieter Keh), October 15.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

NOW THAT WE HAVE BEEN WORKING with DBD (Dancing by Definition) for nearly a year, how is it working? Is DBD truly equivalent to APD (All Position Dancing)? By replacing the term APD with DBD have we accomplished what we had intended? My observation at this point is that not much has changed. Perhaps others have found the situation to be different. Perhaps one should not expect noticeable results in a year. I would be interested in other opinions on the subject.

In our opinion, there is a real and not too subtle difference between APD and DBD. The difference begins in the terms themselves. Dancing by Definition implies that dancers learn the full and intended definition of the call — and more specifically, a definition that is articulated in terms of what dancers do in a particular position rather than what the girl's position does or what the boy's position does. APD, on the other hand, implies that dancers not only know the definition in terms of what to do from a regular position, but also that they learn and, most importantly, actually dance the call from all possible positions on a regular, if not equal, basis.

As a case in point, consider the call coordinate. Dancers may well have been taught and exposed to the fact that coordinate is circulate once and a half, triple trade, very ends and very centers move up to two-faced lines. However, our experience is that even through the Advanced level, the percentage of dancers who can execute the call correctly from anything other than the standard position (arrangement) is in the neighborhood of 50% or less. Even when it is done correctly from other than the standard position, it is usually by means of hand holding by the caller.

The reason for this fact underscores the fundamental difference between DBD and APD. In spite of knowing the true definition and concept of a call, the dancer must actually dance the move repeatedly, without cueing help from the caller, to be able to do the move from all positions. I have no doubt that coor-

dinate could be done by Plus level dancers from all six column arrangements. What it would take to make that happen is for most callers to use it from all six arrangements on a very regular basis. The current great pressure to get dancers up to a nominal Plus capability does not allow the amount of time that a caller needs to train dancers to do coordinate, spin chain the gears, relay the deucey, and load the boat from all positions.

In our area I do not graduate classes into the Mainstream level because there is no open dance program (outside of the immediate club environment) in which they can dance at the Mainstream level. Hence, I graduate only into the Plus level after 13 months (well over 50 sessions) of class instruction. Not only is there insufficient time to teach and drill all the calls mentioned (and many others also) in all six arrangements, it would be, to a large degree, inappropriate to spend the necessary time since the dancers will not get choreography to reinforce this APD training at Plus level open dances, here or elsewhere.

There is another aspect to the DBD/APD issue that I find interesting. It seems to me that if we were serious about DBD, then at the same time we mounted a strong program to stress the philosophy, we should have deleted the calls wrong way grand and Arky grand from the Callerlab lists. These are unique in that they have a different name for the same basic movement when started from different arrangements of the same formation! One could also make a similar case for Arky allemande.

To sum up, I believe that knowing the concept and definition of a call in terms of what a particular position must do is quite different from being able to dance it comfortably, with high success, from any position. APD is a lot tougher and more time consuming than DBD as it is presently practiced. One can dance by definition and still not dance all positions. It is our observation that, at best, this is what is now taking place.

Earlier this year Marshall Flippo accepted an invitation to fly to Japan for a week of calling. Here is a report on some of the experiences of those seven days.

JAPAN DIARY

by Marshall Flippo, Abilene, Texas

Sunday morning, February 6, 1983 — Well, here we go. Neeca and I are off to Japan on a calling tour that we hope will allow some sightseeing. This is a first for us and to say we're a bit nervous would be putting it mildly. We're told most of the dancers speak little or no English (let alone Texan) and, goodness knows, I only know a few words of Japanese . . . Whoops . . . suddenly it's Monday . . . we just crossed the international dateline. Monday evening — We've landed at the Tokyo airport. Just time to change planes for a short flight to Osaka where we'll be met and driven to Kyoto. (I hope they'll understand me.) . . . Everything is going great. There's so



How can you help but be impressed with a welcoming ceremony like this?

much to see and learn. We're not sure if we're to bow every time somebody bows to us. If so, we're in for a lot of exercise. . . . Our dance in Kyoto went off without a hitch — a two-and-a-half-hour affair with rounds mixed in. The starting time, 6:30 pm, was customary because most of the dancers live a considerable distance away. The dance is over at 9:00 pm and many of them change to street clothes before heading home. The average age of the dancers is around 30 and Neeca says she has never experienced more gentle, courteous dancers. Their styling follows Callerlab lines. I didn't have to worry about the language. As long as I was calling

This round dance cuer sported a "Flippo" sweater.



"Here's what they're saying" — our translator Tokuko.





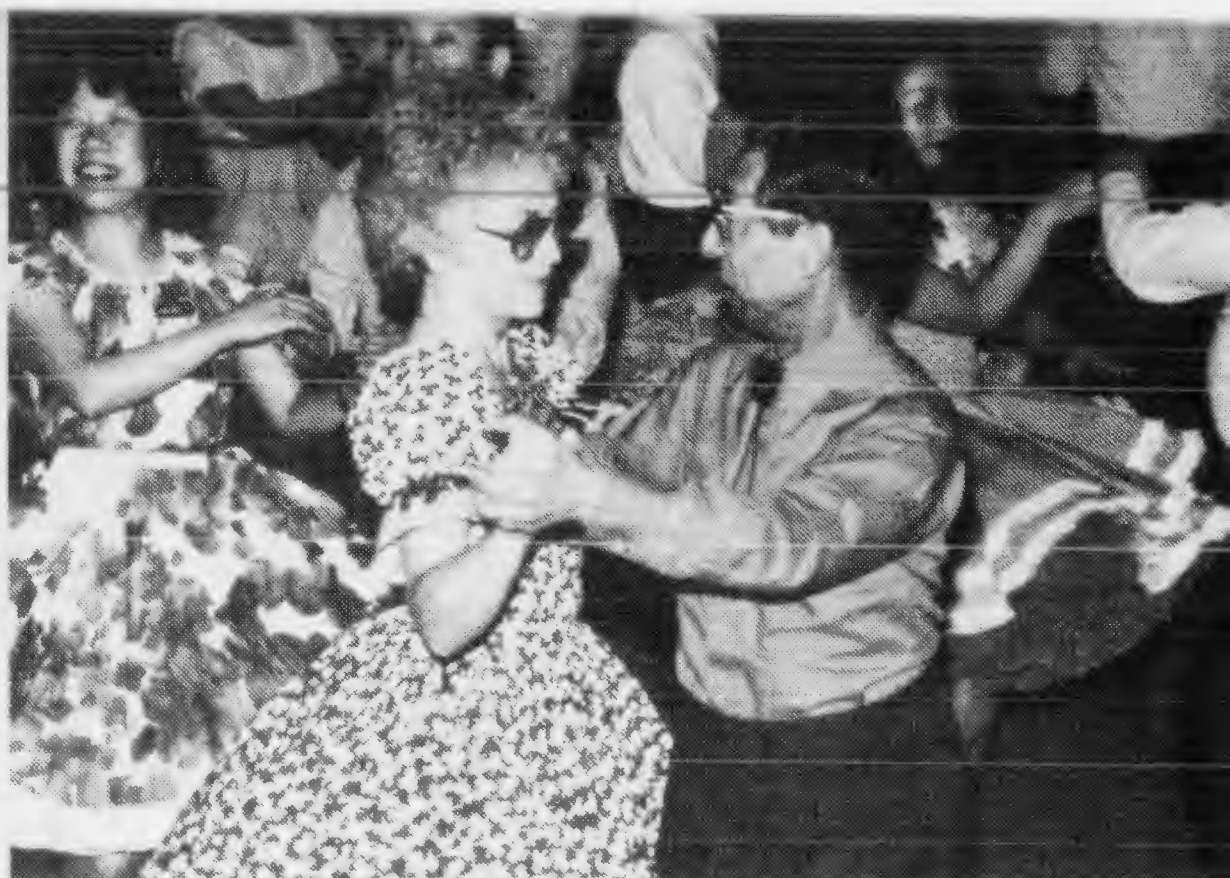
I don't know what I expected, but their dancing was super.

everyone got along fine. Neeca was fooled at first. When the dancers followed the calls without a hitch, she assumed that they could speak English. After one tip she thought she'd start up a conversation with her partner. No luck. "Speak only Japanese, sorry."

Another difference was the reaction of the dancers at the end of a call. Right after the patter call they clapped in cadence, all together, clap, two, three, four, etc. After the singing call there was dead silence. What had

I done wrong? Didn't I return the dancers to their partners? Then, when I looked at the floor I found they were thanking each other quietly before turning to face me and letting loose with a great shower of applause. Whew!

And now, to tell about the after party following that dance in Kyoto. The hotel room was jammed with about 60 square dancers and a tremendous array of food. And the dancers are just like everyone at home. It didn't matter whether we could speak Japanese. We



Can you imagine, that's me dancing with a real princess and Neeca swinging with the Prince.

taught them some of our silly *follow-me* games. If you know the hand game, "Tommy, Tommy, Tommy, whoops, Tommy, whoops, etc.," then you know what the gimmick is. I started it and it went just as well as it does back home. Then we introduced "My Aunt Tilly (walks like this)" and they ate it up. There's a language of fun and friendship that surpasses anything else, and once we got started we didn't have any communication problems.

☆☆☆

From Kyoto, the bullet train zoomed us to Tokyo where I was to guest call at a 26th anniversary club celebration. The greeting at the Tokyo train station was overwhelming. We lost track of how many were in the welcoming committee but most were carrying signs or wearing sweatshirts emblazoned with *my* name (tear your heart out, Burt Reynolds).

The square dance was a two-day affair starting at 11 am the first day and going until 9 pm. A long program but then I thought I would be sharing the dance with several local callers. Wrong.

One of the Japanese callers started things off and I had a chance to dance. Then I was introduced. I called a patter call and a singing call and was ready to move out of the way for the next caller. Aha! That was when I learned *I was to call the whole program – both days*. I was to be on the microphone continuously except for the openings and the times when Neeca and I were driven off to eat, at which time the other callers and round dance leaders took over.

Before the end of the first day I ran out of singing calls and had to borrow records from the callers on hand. But it was a great experi-

After a patter call they clapped in a rhythm, then, after the singing call they took a couple of seconds to thank each other, then faced the caller and thundered applause (left).

Their styling was beautiful (right).



Ten hours of non-stop calling (right) – I should have been quintuplets! There was a fine turnout for the rounds (below, left). Neeca and I even had a bit of time for sight-seeing (below, right). Here we are with the giant Buddha.



ence and they sure make you feel important when they ask you to autograph their sweatshirts and records.

☆☆☆

Certainly, a high point for Neeca and me was the participation of Prince Mikasa and his Princess. What a great thing for square dancers in Japan! The very presence of this couple places an unofficial seal of approval on the activity. They danced with us and seemed to enjoy themselves immensely.

Another unusual experience was meeting Ichidro Fujima, the unofficial "official" photographer. We've never had so many photographs taken in such a short time. And before we left, he presented us with almost a dozen albums, complete with color photographs.

So much happened that it's going to take awhile for us to sort it all out. We do want

everyone connected with the trip to know that we appreciated the opportunity to call and dance in Japan and we hope that when they visit North America they will be treated with the same warmth and friendship that was extended to Neeca and me. To them all and especially to Matt and Moto, we say, "Arrigato" (thank you).

(This article was composed from a series of interviews with Marshall and Neeca following their return in February – the editor.)





SINGING CALLS

GENTLE ON MY MIND — Circle D

Key: C **Tempo:** 130 **Range:** HC
Caller: Les Hughes **LC**

Synopsis: Complete call printed in Workshop.

Comment: One of the better releases this month.

This is a four G release: Good music, good calling by Les, good tune known by all, good buy. Has a danceable Mainstream figure.

Rating: ☆☆☆☆☆

FIRE ON THE MOUNTAIN — Desert 6

Key: D **Minor** **Tempo:** 132 **Range:** HD
Caller: Randy Baldrige **LC**

Synopsis: (Intro & end) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Break) Circle left — walk around corner — see saw own — corner left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run — tag the line — face to right and wheel and deal — turn thru — new corner left allemande — come back swing — promenade.

Comment: It's interesting to hear this record start with a count down. A quick moving dance that keeps the dancers on their toes. Music is very

REVIEWER'S COMMENTS

Of the many months of record reviews, this month was tops in bringing back former releases of tunes that were previously successful. All releases were above average, making it difficult for some ratings. The instrumentals are getting better and background voices are increasingly sounding more professional. The voice must be heard over the music and engineers should be reminded of this by the recording companies.

rhythmic and you feel it. The figures are standard. Nicely called. Rating: ☆☆☆

COTTON FIELDS — Kalox 1274

Key: E Flat **Tempo:** 124 **Range:** HC
Caller: Guy Poland **LE Flat**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande corner — weave ring — do sa do — swing — promenade (Figure) Heads right and left thru — square thru — right and left thru outside two — do sa do — make an ocean wave — swing thru — boys run to right — wheel and deal — pass thru — trade by — swing that corner — promenade.

Comment: A slower tempo than usual adapted to an old tune. A relaxing dance in that the movement is not likely to be new to any dancer. Guy really gets wound up on this one and seems to enjoy his work. Music offers standard but good banjo and piano.

Rating: ☆☆☆

YOU WERE ON MY MIND — Brahma 402

Key: D **Tempo:** 128 **Range:** HB
Caller: Bobby Keefe **LD**

Synopsis: (Break) Sides face grand square — Circle left — four ladies chain — chain back — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys run right — tag the line — face right wheel and deal — turn thru to corner — allemande left — promenade home.

Comment: One of Brahma's better releases with good music. The melody is not too difficult to follow and callers should have no problems. The figure is not outstanding but certainly adequate for dance execution. Nice calling by Bobby.

Rating: ☆☆☆☆

BILL BAILEY — Brahma 602

Key: F **Tempo:** 128 **Range:** HD
Caller: Johnny Walter **LC**

Synopsis: (Opener & end) Sides face grand square — circle left — left allemande — swing — promenade (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — meet sides right and left thru — veer left — girls hinge — diamond circulate — flip the diamond — recycle — square thru three — left allemande — swing new girl — promenade.

Comment: Another reissue of a tune recorded many times. Music is average. A good piano man on the instrumental. The diamond circulate and flip the diamond add interest to the

figure. Johnny calls well.

Rating: ☆☆☆

WHAT MORE COULD A MAN NEED —

Mountain 23

Key: B Flat **Tempo:** 130 **Range:** HD

Caller: Mark Clausing **LB Flat**

Synopsis: (Intro & end) Head ladies center — tea cup chain — join hands circle left — left allemande — promenade (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle right and left thru — star thru — pass thru — right and left thru — pass thru — trade by — curlique — scoot back — scoot back again — swing corner — promenade

Comment: The tune is not familiar to this reviewer. Callers with fairly good singing voices can handle the melody comfortably. Soft background music with a good banjo backup in places. The dance starts with a tea cup chain. The figure is Mainstream. Callers will have to listen for selective purpose.

Rating: ☆☆☆

THE ONLY HELL — Lazy Eight 3

Key: C & D **Tempo:** 124 **Range:** HD

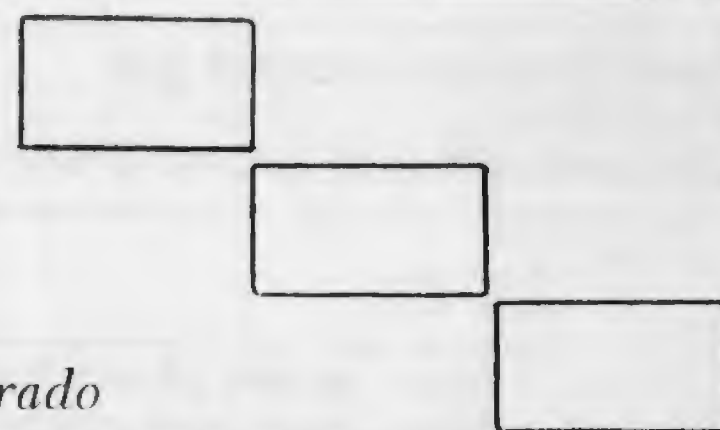
Caller: John Beaird **LA**

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande corner — back one promenade (Figure) Head two couples promenade half-

*Please see **RECORDS**, page 60*

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



THE SEASON OF APRIL SHOWERS seemed to be a good time to bring up a couple of ideas about modular choreography that may cause some comments to rain down. Several years ago I realized that even though I might be fascinated with the choreographic rules and theories that apply to square dancing, that the average dancer couldn't care less. What I knew was only useful if it helped in entertaining the dancer. I also figured out that I didn't have time to master it all. Unfortunately, I still have to spend at least 40 hours a week making money to feed my family. I still call a lot of dances where I get home from work at 5:30, eat supper and drive to the hall and start calling with little or no warmup or study time in between. How many of you find yourself in the same boat? This resulted in my having to develop a system of calling that would enable me to get the most entertainment mileage out of the least amount of memorizing of material.

"Become a sight caller," my friends urged. It sounded good and I do a lot of sight calling now but I am firmly convinced that if you don't spend a lot of time studying choreography, you will end up being a boring sight caller.

I've danced to a lot of them. There is no substitute for study and modular choreography is one of the best tools you can use to study choreography. I feel that it is an essential step in the growth of a caller and this includes "sight callers."

The system I settled on was to limit my development and memorization of modules to a rather small subset out of all of the possible combinations listed in the books and discussed in the theory classes at the caller clinics. I concentrated on providing as much variety, within that set of self-imposed rules, as possible. The system has worked very well. Even though I have added to the kinds of modules I use over the years, most of the material still fits within the original set of module types. Thus far this series has laid out most of the base foundation of the system. Setups, zeros and getouts all starting or ending in a zero square, zero line or zero box. Equivalents were limited to those equal to a star thru, right and left thru, two ladies chain or a pass thru. I strongly feel that people who have to limit their time studying calling, can still become very successful by using just

these types of modules. The degree of success will depend on willingness to spend the time researching or developing well thought-out material to work within this framework.

The key is to provide lots of variety for the dancer, within the framework of terms they already know, instead of adding new terms week after week. For example, here are two setups that create a zero line and a zero box on the diagonal to the normal dancing pattern. The dancers need to realize that once they are setup in this position they are expected to dance on the diagonal until the caller changes the situation. It's a small thing, but the dancers will enjoy the challenge.

ZS-ZL

Head men and corner girl
Pass thru
Separate around two to a line

ZS-ZB

Four ladies chain three quarters
Head men and corner girl
Pass thru
Separate around two to a line
Right and left thru
Slide thru

You don't even have to be very far along the teaching list to start your innovation. Most of us teach box the gnat, square thru and star thru fairly early in a lesson series. The problem is we often fail to use any imagination in using these basics after that. Here is just one simple idea worked around having the centers of a normal line box the gnat and then the center four square thru and the ends star thru. You can milk more variety out of the idea by using very simple changes to get zeros, getouts and right and left thru equivalents out of the same starting sequence.

ZL-ZL

Centers box the gnat
Centers square thru
Ends star thru
Everybody star thru
Right and left thru

ZB-ZB

Star thru
Centers box the gnat
Centers square thru
Ends star thru
Everybody right and left thru

ZL-AL

Centers box the gnat
Centers square thru
Ends star thru
Everybody pass thru
Left allemande

ZB-AL

Star thru
Centers box the gnat
Centers square thru
Ends star thru
Everybody star thru
Pass thru
Left allemande

"Whoa!" you say, "What happened to the right and left thru equivalents?" Just take off the right and left thru from the end of the two zeros and you have a right and left thru equivalent remaining. Now a good sight caller could come up with these ideas by accident or by playing with choreographic ideas during his lunch hour. The difference is the modular caller will have the idea written down somewhere and can refer back to it.

During the next few months, we will be discussing several more types of modules and their uses. Keep in mind that these are the frosting on the cake. They will help you to bring variety to your program, by memorizing different kinds of modules you do know how to use. The mark of both a good caller and a good dancer is how well you can use the vocabulary you know, not how many terms you know.

We continue to get good responses on this modular monthly column. If you have thoughts you'd like to discuss with the author or requests for future columns under this heading, you may write to us or write Cal Campbell directly at 4660 Player Dr., Ft. Collins, Colorado 80525.

CONTRA CORNER



by Dick Leger, Bristol, Rhode Island

EVERY ONCE IN AWHILE we run across a circle contra that is really unique and this is one of those. I featured this contra at the 1982 Callerlab meeting. I can't remember when I've had more callers asking me to put it in print. Here it is at last. The name is "New Floor's Challenge" and I wish I knew how Fred Brunig came up with that name. It is a beautiful dance and has the most different ways of casting off that I have ever seen. Congratulations Fred.

As this is not an easy dance to teach, I would set it up as quickly as possible. Depending on the number of people on the floor, I would tell everyone to form circles around the hall with hands joined so that they are comfortable. I have had as many as four circles at the same time. I would then tell them I wanted a couple-facing-couple situation. When that is completed I am ready to teach the dance.

The setup is a large circle of couples facing couples. In each grouping of two couples, there's a number one couple and a number two couple. They will keep these numbers throughout the dance. The ones are facing counterclockwise in the normal promenade direction. The twos are facing clockwise, or against the normal promenade direction. Check and make sure the dancers know their numbers. Before I do anything else, I tell them they have to remember their numbers and also their original facing direction. This is very important.

NEW FLOOR'S CHALLENGE

by Fred Brunig, Vermont

Teaching:

Two ladies chain over and back

Inside out do sa do (symmetrical) with the ones starting inside, twos starting outside. Finish the do sa do and the twos step apart to move on their own. Pass by three couples and join hands with the fourth couple and balance. (Make sure they count the couple they were dancing with, as the first). With the fourth couple, circle left exactly half way. Circle right *all* the way. (This will leave them facing the opposite direction from which they started). The twos arch and the ones go under, then under again, (similar to a dip and dive movement). The twos arch the first time, then they go under the next, and over the next. After this part is complete, they will swing their own partners and face *original* facing direction. They will be facing a new couple and ready to start the dance over again.

Calling:

— — — —, — — **Two ladies chain**
— — — —, — — **Chain back**
— — — —, **Inside out do sa do**
— — — —, — — **Pass by that one**
— **Another** — and another — and balance
— — **Circle half**, — — **circle right**
All the way — —, twos arch and ones under
— **Then over** — then under, — **swing your own**
— — — **Face original direction ladies chain**

You'll find that when you call this dance, it won't be unusual to get it going the first time, if you've done a good job of walking them thru at least once. It may even take two walk thrus for assurance but it is worth the effort. I've used it several times for a good night dance so that people were able to say good night to many of their new found friends.

The music should be on the slow side. The challenge of this dance is to hit the balance just right.

THE QUARTERLY MOVEMENT REPORT

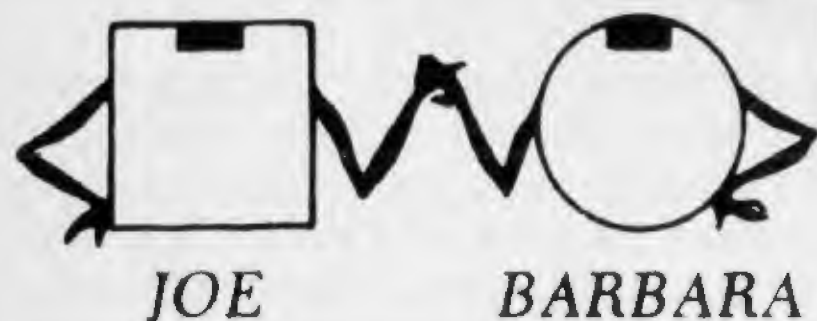
BY CALLERLAB

APRIL — MAY — JUNE

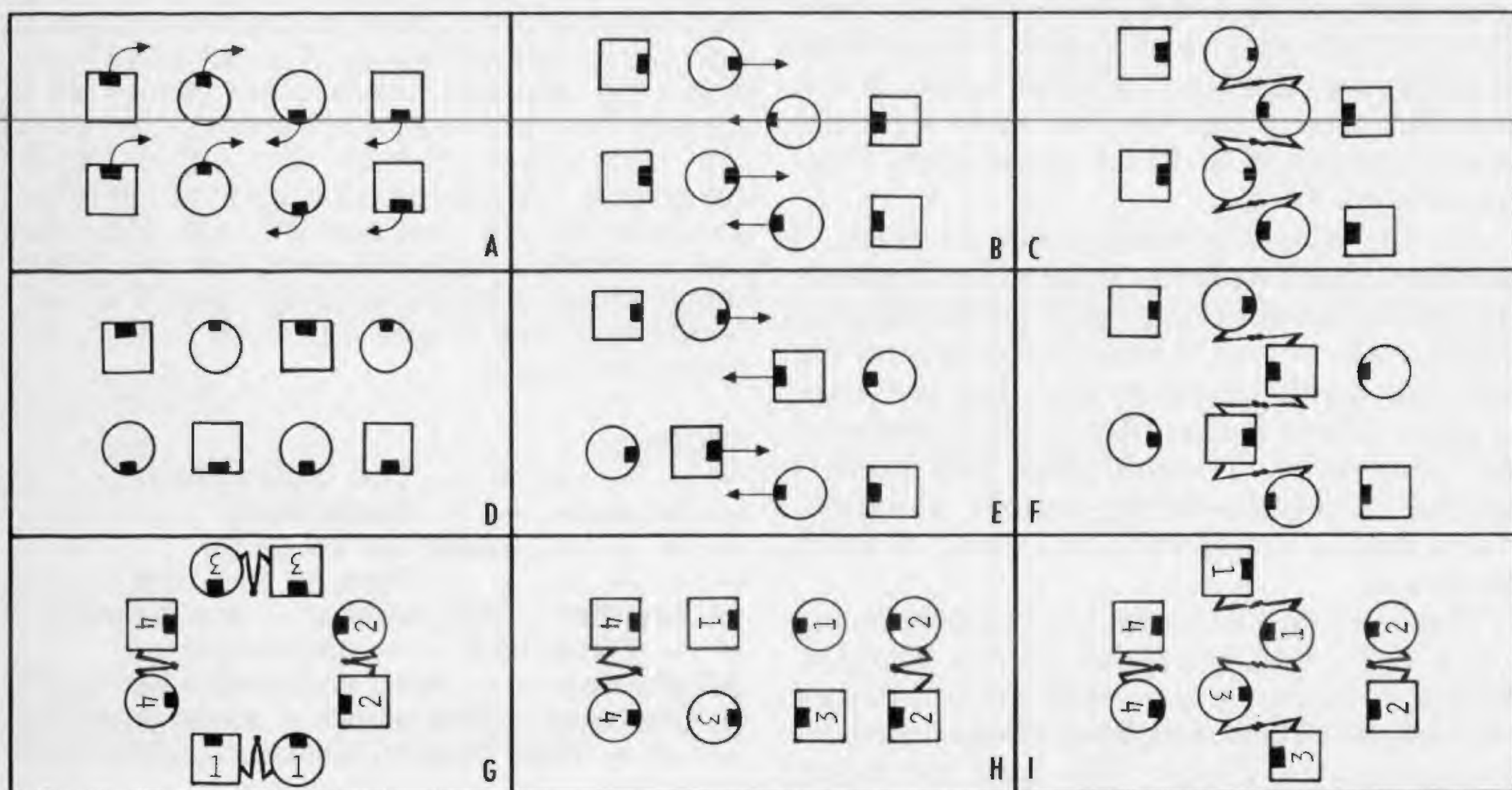
There will be no Mainstream Quarterly movements for the three months starting in April. The next MS/QS will be in October.

TAKE A GOOD LOOK

a feature for dancers



QUARTER TAG —
A FORMATION



BARBARA: The more we are exposed to square dancing, the greater our awareness of the almost unlimited number of formations. We thought things were getting a bit complicated when we started working with diamonds. Now we have hourglasses, T-bones and who knows what all.

JOE: To the true student of square dance choreography, this is all intriguing. From the input we get from our new dancer friends, square dancing tends to be challenging enough with the basics that make up Mainstream without a lot of worry as to what the various formations are called.

BARBARA: There are some formations that sound confusing and we'd like to make mention of one of them.

JOE: The other night, when joining our club's new dancer class, the caller explained that a certain movement was in a "half tag" formation. Our friends had been doing tag the lines from a number of setups but were not familiar with the reference. Later we had a

chance to draw a couple of diagrams.

BARBARA: We're not great shakes at diagrams but we explained first how a quarter tag might look from two parallel, two-faced lines. (A) The dancers would face the nearest center of their line and sidestep slightly to their left (B). Then moving ahead just a step the leaders (in this case the ladies) step to a wave (C). This was a quarter of a tag the line.

JOE: Taking two facing lines of four and having them pass thru (D) is another concept. Dancers face the nearest center of their line (E) and the leaders step forward to a right handed wave to also form a quarter tag (F).

BARBARA: What our friends ran into was a situation where, starting from a square (G), the head couples did a slide thru with their opposites (H) then stepped into an ocean wave (I). This too is a quarter tag formation but because it was set up in a different manner, the newer dancers failed to associate it with its title. The discussion helped them, perhaps it will be useful for you.

The Dancers

Walkthru

CAN'T DANCE REGULARLY?

LARRY SPICE OF MILLERSVILLE, Maryland, writes that he is one of those who agrees there should be a place in square dancing for the person who can't attend a club on a regular basis. He also finds that the occasional dancer is often the most difficult to get the word to, but he attempts to get the following information to those who might respond to such an activity. And, he has found, that whether they end with one square or ten, they have a good time.

"In the firm belief that square dancing can be a recreational activity available to people of many abilities, and recognizing that the average level of club square dancing in the Baltimore-Washington area does not encourage the participation of dancers who are limited in their dancing ability and knowledge, a square dance club has been established:

- (1) For those who do not have time to workshop all the new figures;
- (2) For those who wish to dance only occasionally;
- (3) For those who wish to dance a variety of

dances at an easy level.

"The name of the club is Pass Thru. Club dances are held on the 1st and 3rd Saturday nights, 7:30 to 10:30, at the Waugh Chapel Elementary School, Odenton. The program includes squares, contras, mixers and line dances. It begins with class level in September and progresses to Mainstream level by the end of the dancing season in May. Dancers are encouraged to improve their dancing skill with us and to become members of the club, but, if they choose, they can 'pass thru' this dancing experience and go on to the next.

"Lessons for those with no dancing experience and for dancers who want to polish some rusty skills will be on Monday nights.

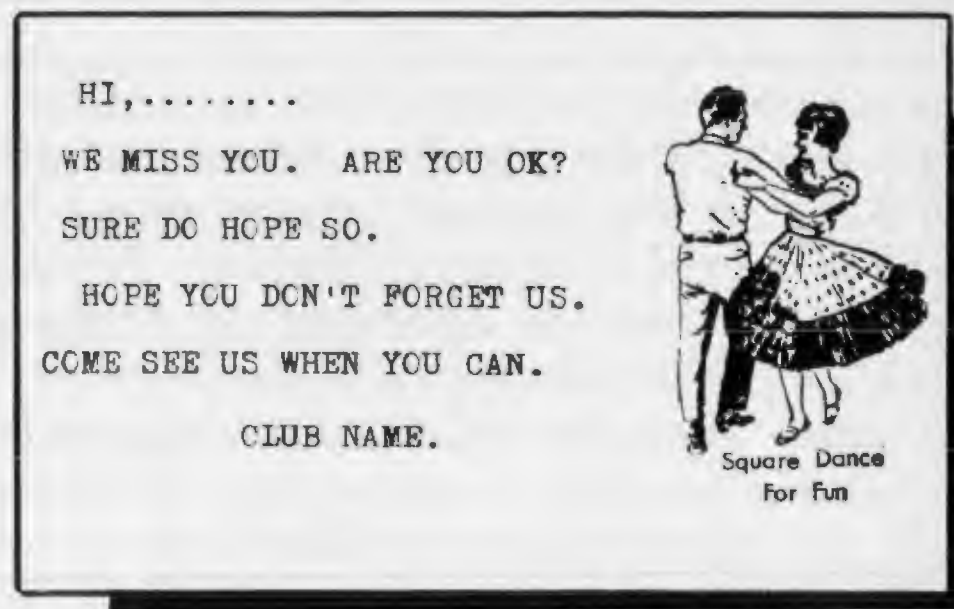
"Classes and dances are open to all teens and adults who can dance at the level called and taught. Younger children are welcome but must be accompanied by their parents or a responsible adult."

An encouraging idea. It will be interesting to see what the response will have been at the end of this first season.

A WE-MISS YOU CARD

STELLA TUFTS, caller for the Tumbleweeds Square Dance Club, Portland, Oregon, suggests that clubs consider sending cards to members who have been away for awhile. She finds that people are more likely to come back and dance if they find they have truly been missed.

A preprinted postcard with the club logo or a square dance logo or familiar emblem could be addressed and a short, personal note written to the person or couple who have been away. Or the same idea could be accomplished by writing or typing the message.



Get to know these Organizations

ROUNDALAB

by Dave Senko, Daingerfield, Texas

ORGANIZED IN 1977 under the sponsorship of Legacy, Roundalab is the International Association of Round Dance Teachers, Inc. It is a professional teachers' organization, not a dancer-teacher group. Its purpose is to promote, protect and perpetuate the general round dance movement as a complement to the overall square dance picture as well as to preserve and enhance round dancing as a distinctive form of dance, similar to, but uniquely different from, folk dancing and ballroom dancing. Devoted to making round dancing more enjoyable for the dancer world-wide and at all levels, Roundalab members strive to bring full professional competency, accreditation, standards, ethics and recognition to the round dance teaching profession. Roundalab is recognized by the United States Government as an incorporated nonprofit, professional society.

According to Roundalab, its "goals are in no way to conflict with the many fine dancer and teacher organizations already in existence . . . ; rather it is supportive and complimentary."

— Determine the direction the activity should take to ensure all changes are con-

As an ongoing project of an Association in Texas, Dave Senko has been running a series of articles on the various organizations that serve the world of square dancing. Previous articles have put the spotlight on Callerlab and Legacy. This one explains the purposes of Roundalab. Since an informed dancing public is in the best position to serve the activity as a whole, we reprint these excellent articles with the idea that other state organizations may wish to share them with their members.

structive and progressive.

— Determine what constitutes a sound pace toward higher levels of round dancing.

— Lay out guidelines, establish objectives and give direction to the movement.

— Further the movement by solving problems of round dancing in an intelligent and unified manner through direct debate, discussion or conference among its members.

No Rush

By design Roundalab moves slowly, deliberately and accurately towards its goals. Briefly, its accomplishments to date include:

— Development of a code of ethics for its members.

— Establishment of a dress code for round dancers.

— Progress in standardizing definitions of terms, descriptions of dance actions and figures, cues and cue sheets.

— Adoption of a system whereby a point value is assigned to each round dance to indicate its relative complexity.

— Development of a list of standard abbreviations found in cue sheets.

— Progress in standardizing the words used in cueing dances.

— Progress in improving round dance teaching through an education program.

— Progress in developing procedures for accreditation to teach instructors and teacher-training schools.

— Formation of a committee to work with overseas teachers in determining their special needs and help needed to improve their programs.

— Development and publication of the first Roundalab Classic List.

To become a member of Roundalab, a person must be actively engaged in teaching round dancing (any level) and be nominated by a Roundalab member. Those having three or more years teaching experience are eligible for regular membership, while those having less than three years teaching experience are restricted to an associated membership.

Code of Ethics

The following Code of Ethics is subscribed to by all Roundalab members:

1. As a professional, I have an obligation to maintain the highest level of ethical and moral behavior in all relationships with dancers, other square and round dance leaders and organizations.

2. As a professional, I have an obligation to the dancers for they are the whole reason for the existence of the activity. Therefore I will:

a. Provide instruction and guidance to assist the dancers to develop to their desired level. I shall not push the dancers beyond their own capabilities for my own satisfaction nor use my limitations to stifle their growth.

b. Provide leadership to dance organizations to ascertain that the dancers participating in their activities are having their needs fulfilled.

c. Remember that the majority of dancers joined the activity for recreation and sociability. I shall try to provide a healthy social, educational and recreational balance.

d. Continue my own education so as to improve my dancing, instructional and leadership skills.

3. As a professional, I have an obligation to the activity to maintain its heritage and desirability. Therefore I will:

a. Demonstrate by example the proper style of dance, etiquette, behavior and attire at all functions in which I participate, either as a dancer or a leader.

b. Encourage all dancers to support this heritage in their apparel and style.

c. Work for and practice standardization in dancing and terminology.

d. Remember while working for growth of new ideas to keep them within the format of the round dance heritage and within the capability of the dancers.

e. Encourage participation in all phases of the activity, both as a separate entity and as a part of the square and round dance movement.

Additional information about Roundalab may be obtained by writing the Executive Secretary, Charlie Capon, 1025 No. Highland, Memphis, Tennessee 38122.

BADGE OF THE MONTH



As this is our travel issue, why not take a trip to Jakarta, Indonesia, and visit the Spice Island Swingers? The club consists of three squares (when everyone can come) and is made up of U.S. citizens working with oil or aircraft companies or at the United States Embassy. The caller is Peter "Scotty" Scott, originally from Australia. Attrition in the club is high, due to other social activities and the heat.

The club badge features an outline of the map of Java, with linked squares superimposed over the location of Jakarta. The name refers to the old Dutch colonial name for Indonesia (or the Dutch East Indies) as the "Spice Islands." Gold and white letters are on a red background.

Traditional Treasury

By Ed Butenhof, Rochester, New York

SOMETIMES DANCING IN A SQUARE with only three other couples may seem a bit limiting. For variety of formation, if nothing else, you may want to mix things up a little. One such possibility, which has its roots in Southern big circle dancing, is "scatter promenade." The idea is to free couples to wander as they will, either with their own partners or (after a four ladies chain, for example) with someone else's partner. From a square this can easily be accomplished by "opposites pass thru and scatter promenade" or "swing partner and scatter promenade," etc. While wandering you can direct them to "find another couple and . . ." You'll be surprised how many square dance figures, new and old, can be done by two facing couples. How about allemande left, grand right and left or back away and grand square? Oldies like duck for the oyster, four leaf clover, you swing mine and I'll swing yours or lady round the lady, work fine, too.

This can be continued by moving on to another couple with a pass thru or promenade on. Partners can be changed by chains or star thrus or by left hand star, swing the lady behind you, etc. You can build back to squares by circling four then circling eight or by facing couples circling to a line, lines face another line and Well, you get the idea. Such choreography can be very light and relaxing. Some couples will scramble so as to never be left out and others will find themselves utterly abandoned with another free couple clear across the floor.

This kind of fun is very much in the traditional line and gives each caller unlimited choreographic possibilities.

Here is an interesting variety dance in scatter formation:

ELBOW HOOK MIXER

by Ted Sannella, Massachusetts.

Use any well-phrased music.

— — — —, Men hook left and weathervane

Men have partner close and side by side with right arm around the lady's waist and her left arm on his shoulder. Men's left elbows are hooked with another man and the two couples are turning around each other with little running steps.

— — — —, — — — —

— — — —, — — Circle left

They break into facing couples and circle left.

— — — —, — — Partner do sa do

— — — —, — — Opposite right

Partner left, men turn right once and a half

Right elbow turn with opposite (4 beats) left elbow turn with partner (4 beats) two men right elbow turn once and a half (8 beats)

— — — —, — — Opposite swing

— — — —, — — Promenade to a new couple

With a new partner (the one just swung) men promenade anywhere and find a new couple to start over with.

— — — —, Men hook left and weathervane

Your variety need not necessarily be over at this point. All of the couples can be promenaded into a big circle. From here any grand march figures can be used. For example, the lead couple, and one by one, those who follow can turn back and arch over all the others. Or the arch can become an over and under thru all the rest. The promenade in reverse direction can become circle left and then a serpentine line all over the hall, out the door and back. If you haven't used this variety of formation, I think you'll find it very useful as a caller and fun as a dancer.

LONG TIME DANCER? You may have recollections of particular dances that pleased you which you would like to share with the readers of this magazine. If yours is an oldie but a goodie send it along to Ed Butenhof, 399 Cobbs Hill Drive, Rochester, NY 14610. Ed's collection of "old timers" continues to swell. So if you have favorites that provide a great deal of variety and pleasure, don't hesitate to send them along.

HOW DO YOU LEARN BEST?

By Kaye Anderson, Jackson, Missouri

PSYCHOLOGISTS WHO STUDY LEARNING styles have identified three distinct learning modes, or channels of learning. These are the visual mode (using eyes), the aural mode (using ears) and the haptic mode (using physical involvement). Some learners have one channel which is dominant for them and through which they learn best. Other individuals learn best from a combination of two or three modes. The way that round dancing is charac-

teristically taught does embrace all three modes:

Visual: Watching instructors demonstrating a dance or figure. Reading cue sheets which describe the figures.

Aural: Listening to cues for the dance. Hearing cadence cues or the breakdown of a figure to its component steps (or definition).

Haptic: Walking through the figures of a dance. Dancing a part of a dance with the instructor or someone who knows the dance well, to get the feel for it.

Because methods round dance teachers use encompass all three modes, instruction has been successful for many people. Of course, repetition is the key for mastery learning for *all* individuals, regardless of their favored learning mode. In fact, some claim that it takes *one hundred* repetitions for something to become thoroughly learned. Round dance classes as well as individual practice via tape recordings help fulfil the repetition requirement.

When teachers or dancers become troubled that dance learning is not progressing as quickly as they would like, they would be well advised to adopt additional methods in their most advantageous learning channel to intensify the instruction and hasten their progress. Dancers who learn best through the visual mode should study diagrams of figures. They should strive to have a mental picture for every figure. Auditory learners should develop the habit of *saying* the steps (or the definition of the figure) *as* they dance it. Haptic learners are often helped by *clapping* the rhythm with their hands prior to dancing a



Kaye Anderson

Kaye began round dancing four years ago and within a year and a half was cueing and teaching. Involved in education for many years, she is presently a Professor of Teacher Education at Southeast Missouri State University, so a leadership role in the round dance field was a natural progression. Kaye teaches three round groups, is a member of the Dixie Round Dance Council, the URDC and Roundalab. The belief that dancers learn more quickly with access to written material recently inspired Kaye to author a 160 page reference manual for new dancers entitled Cold Feet – How To Get Them Dancing. It's available from Dance Action, PO Box 127, Jackson, Missouri 63755.

figure. Learners who require combined modes should use several of these auxiliary methods.

In addition, dancers who are aware of their best learning mode can be helpful to their instructors, as well as to themselves, when they request help using the learning mode which provides the best results for them. For

example, a visual learner might ask for a demonstration of a figure near his or her side, so as to get a mental picture of it, whereas an auditory learner might request cadence cues or verbal definition. Either way, discover the mode that is most effective for you and you will have discovered your most direct pathway to becoming a proficient round dancer.



Jack and Ione Kern, Palo Alto, California

ALTHOUGH THE KERNS started square and round dancing in the late sixties, it was not until about four and a half years ago that they became involved as leaders. That involvement would seem to have become total immersion. Now Jack and Ione serve as President of the Northern California Round Dance Teachers Association, teach three classes a week (easy, intermediate and advanced), conduct monthly parties and periodically hold clinics aimed at improving techniques. They particularly enjoy conducting this type of clinic and firmly believe that the proper execution of movements from the outset will help in the development of smoother dancing and

also make it easier for dancers to upgrade their skills.

Lessons for the Kerns are not confined to teaching students. They believe it is important to maintain and develop one's own ability so they continue to take lessons themselves. Jack points out how easy it is to get caught in the rut of only attending your own classes and stresses how important it is for teachers to regularly attend someone else's sessions with the opportunity to dance and check their own style and techniques.

The Kerns have also gained recognition as choreographers. Among their dances are Maple Leaf Rag and Kansas City. Their newest is a waltz, entitled "He'll Have To Go." Jack and Ione are increasingly in demand at special events and this month are featured at the 15th Annual Shasta Cascade Jamboree in Redding, California.

When asked about the togetherness of rounds and squares, the Kerns said, "Round dancing is the child of square dancing. We've watched rounds mature and come of age. Our vision of the future is of more square dancers round dancing and the two activities becoming inseparable."

AUGUST DIRECTORY

Square dancers are reminded to please confirm their willingness to serve for another year as an Information Volunteer listed in the annual August Directory of this magazine. If you have already written to us, no need to write again. Your confirmation has been noted.

Information Volunteers are individuals who are willing to list their address and telephone numbers and pass along information about dances in their area to traveling square dancers who either write them in advance or telephone them upon arrival in their city. (Travelers are requested to furnish stamped,

self-addressed envelopes for return information.) Volunteers are asked to be knowledgeable about dancing beyond the scope of their own club and, in addition, are all subscribers to this magazine.

If you would like to serve as an Information Volunteer for your area, and if additional names are needed for that particular location, we would be happy to include you in the 1983 Directory.

A postcard confirming your Information Volunteer service or adding your name to the Directory should reach us by June 1, 1983. We thank you!

The CALLERS



Important Thoughts for Caller/Teachers

by Ralph L. Hay, Aurora, Colorado

In putting together the new Caller/Teacher Manual, we have made special note of those gems of information which are important for every dancer to know. We've also commented several times that unless a dancer is taught these things while learning to dance, there's a good chance that he or she may never learn them. Ralph Hay, in this special notebook section, comments on some of these valuable bits and pieces as he expresses his opinion to those among you who teach the new dancers.

A WISE OLD CALLER once told me that I should teach beginners all that I wanted them to know about how to function in the square dance world — not just teach them how to dance. If you want them to bear their share of club responsibilities after graduation, give them experience while they are in class. Appoint or elect class officers and refreshment committees; let them plan a special party; take them to one of your city or district council meetings. Expose them to as much of the total activity as you can. Bring copies of square dance publications to your classes and loan them to your students. If you want them to become round or contra dancers, teach them a few simple basics and dances so that they will gain confidence and have a taste of how enjoyable those activities can be.

Many of our newer dancers know nothing about the history of square dancing or the joy of old-time square dancing. Bring class and club together for an old-time dance. Since few of your club dancers have danced old-time dancing they will be learning along with your class members and so your students will not be embarrassed and apprehensive. This is an excellent way for them to get to know each other while dancing together on an even basis.

Value of a Broad Background

Don't you think your dancers should know something about Callerlab and Legacy and the National Square Dance Convention? Shouldn't they be aware of the availability of square dance resorts and square dance tours to interesting places around the world? Shouldn't they know that there are strong bastions of square dancing in England, Germany, Japan, Australia and other nations? Shouldn't they know about the sources of information on square dances they can attend wherever they might be on vacation? These things, and many other facets of square dancing are unknown to most new dancers, and they learn about them only gradually — if at all — as they continue to dance over a long period of time.

When your students graduate and start mingling with dancers who have learned from other callers, they are often confused by the way these dancers

respond to calls. They see dancers doing something other than the do sa do when it is called, adding kicks, bumps and balances to a right and left grand, shortcutting calls, doing a grand square without changing facing direction — and in less than 64 beats. Have you prepared them for this? Have you explained in class the importance of performing basics as they are written? That such antics disrupt the flow of the dance? That they affect the caller's timing? And that they may even cause injury to other dancers?

Have you talked to your students about dance level designations such as Basic, Mainstream and Advanced? Do they know that despite Callerlab's emphasis on standardization, they may dance with groups or in areas where the swing thru and similar movements are danced with a forearm grip instead of hands up, or the right and left grand is done with hands up instead of hands down? They should know about such things and be prepared to adjust when it is necessary. They should also be prepared to defend the way they dance if questioned.

ABOUT THE AUTHOR: Ralph Hay and his wife, VeVe, have served square dancing in many capacities for many years both here and overseas. A number of Ralph's articles have appeared in the magazine in the past. His sensitivity to the needs of dancers more than qualifies him to express his feelings about the activity and the direction it is taking. — editor

Do you and your partner set a proper example in the way you dress as well as in the way you dance? Do you advise your students of sources for purchasing square dance clothing or obtaining patterns to make their own? Are they aware of basic square dance etiquette in such matters as greeting and thanking visitors, never passing a square that needs a couple or leaving a square before the end of the tip? Do they realize the importance of deodorants and mouth-wash and observe the taboo against drinking before or during a dance?

Styling is Important

Have you taken the time to study Callerlab literature or other sources concerning styling? Styling is not a dirty word. It is a synonym for comfort. It is styling that adds beauty and satisfaction to the dance. The same proud feeling of accomplishment is present when a series of movements are done with ease and grace as is present when a new basic is mastered. When dancers have been taught styling along with the traffic pattern, they tend to dance with the music and to establish a flow that is both a pleasure to dance and a pleasure to watch. Spectators are much more apt to become interested in learning to square dance if it is performed in this manner. Good styling brings more smiles to the floor, not fewer. A gentle touch, a firm grasp, an erect posture, a gliding step all provide for more personal acknowledgment and expression than the rush, skip, hop, hurry dancing that is all too prevalent. Those who say styling cramps their individuality and takes away their fun don't know what they are talking about. They have never danced with good styling so they simply do not know what joy it has to offer. You can give them that experience if you will, and there is no doubt which type of dancing they will prefer once they have experienced both.

Very few of these questions and comments are concerned with teaching basic square dance movements. Yet they are all important in developing dancers who will derive the ultimate satisfaction from their new hobby and who will be welcome wherever they dance. They will be much more likely to become lifetime devotees and much less likely to drop out if they have the kinds of knowledge and experience I have described.

Now I hear your response. How in the world can I teach and do all those things when I don't even have time to teach them the basics? I admit that is a problem but let me ask you this. Does it take less time to keep teaching new dancers to replace those who drop out? If you take time to do things right in the first place you will retain a much larger percent of your students. They will have a higher regard for you as their teacher and they will enjoy a longer and happier square dance life.

You can exert your influence with your local callers' and dancers' associations to establish clubs or frequent dances at the Basic level. If dancers have a place to dance at their level of competence, there is plenty of time to dwell on aspects of the activity other than how to master a new set of basics. You can help relieve the pressure to dance at higher and higher "levels" if there is an alternative. That alternative is to have dancing available at the Basic level. If such dances are attended by the newer dancers and supported by the older dancers they will be filled with enthusiasm and friendliness. You will find that many of your older dancers will relish the release of pressure and enjoy doing mixers and dancing to some of the great old singing calls that are not loaded with Plus One or Plus Two movements. The atmosphere will be what you — the caller — make it, and it can be just as enjoyable.

The entire burden of teaching need not be on your shoulders. Your partner will contribute greatly in many areas of informing dancers if given the time and the opportunity. There is an untapped source of talent and experience among the leaders in your club. Those dancers who have been to National Conventions, traveled on square dance tours, spent a week at Asilomar or Kirkwood, or held office in state organizations have much to offer. Plan one or more nondancing parties for these people to tell of their experiences and show their slides. It will not only be informative but it will draw your students and your club members closer together. New friendships will blossom and older friends will cement the bonds that already exist between them.

Remember that people square dance for a variety of reasons but the predominant reason is to have fun. If they enjoy what they are doing, they will continue to do it and their enthusiasm will rub off on others. Regardless of the type of dancing, be it Basic, Mainstream or other, visitors will flock to your club if they feel welcome, if they are comfortable with the dancing, and if there is a spirit of friendliness and good will. All of these attributes will be present in greater measure if your dancers are well-rounded in all aspects of the square dance world. You can make it happen. It is up to you!

DO YOU HAVE YOUR 1983 PREMIUM RECORDS?

DON'T MISS OUT on this fine collection. Each of the four LP's covers a different plateau and features callers you'll immediately recognize as being among the top artists.

Marshall Flipppo, Jim Mayo, Dave Taylor, Mac Letson, Stan Burdick, Frank Lane, Dick Leger and Jerry Helt share the spotlight on the Basic LP. The Mainstream record features such greats as Jon Jones, Red Bates, Dick Houlton, Tony Oxendine, Bob Van Antwerp, Elmer Sheffield, Johnny LeClair and Vaughn

Parrish. On our Plus premium we proudly list Wade Driver, Bill Peters, Darryl McMillan, Gaylon Shull, Ernie Kinney, Don Williamson, John Kaltenthaler and Melton Luttrell. This year there's an Advanced LP, starring superb callers Lee Kopman, Johnny Preston, John Marshall, Jack Lasry, Pat Barbour, Jerry Schatzer, Bill Davis and Bob Fisk.

The 1983 Premium Records package also includes four five-minute hoedowns — a must for any caller's library. The entire collection priced at only \$10.00. Renew or start your subscription through December, 1983, for eligibility to order. Be sure to take advantage.

LADIES ON THE SQUARE

PACKING CLOTHES FOR AN RV TRIP



APRIL IS OUR TRAVEL ISSUE and traveling can be done in a number of ways — not the least of which today is often by some type of RV. Square dancers and RV's seem to be most compatible, and whether your RV is a large one or a small one, there still is not going to be as much space inside it as there is in your closets at home.

Harriet Miles, of Mesa, Arizona, has been a square dancer since the late 1940's. She became an enthusiastic RV'er about 1970 and has racked up a number of miles first in a 31-foot Airstream, then in a 28-foot Winnebago, a 21-foot Shasta and currently is enjoying traveling in her X-plorer 194. Another interest of hers is writing and she has combined all three hobbies by contributing a regular column to *Trailer Life* about square dancing. Our thanks to them and to Harriet for this article about packing square dance clothing in a confined RV space.

Dressed to Dance

Packing clothes for an RV trip is always a problem. And for the square dancing taw, the problem compounds. Ingenuity and an understanding partner are what you need when you're stashing dance clothes in an RV.

I can tell you a few things I've learned, most of them, unfortunately, by experience. The advice I got a long time ago really works: Lay out all the clothes you think you're going to need, then put back half!

The biggest problem for us girls is the fun part of our attire, the bouffant petticoats. My newest bouffants are those soft nylon ones with the ruching on the bottom. I find that two of these occupy the same amount of space as one big stiff petticoat. They don't hold the skirt out as far but they do whirl gracefully. Moreover, you can use just one "softee" on

less formal occasions.

Whatever petticoat you prefer, don't carry it in a plastic bag. Petticoat manufacturers warn that plastic will make your petticoat wilt. I make drawstring bags out of pillowcases. With an opening in the seam on the other end, you can put your hand inside and pull the petticoat into the case. Then you can use the drawstrings to hang the whole thing on a hook, perhaps hidden in the bathroom or above the foot of the bed.

Speaking of the foot of the bed, I have a clothes' bar placed so that, when I double my dresses and hang them by the waist, they don't interfere with the feet. A bungee cord stretched across the tops of the hangers keeps the clothes from falling off — usually.

It's a good idea to select dresses that will go with the same petticoat and hanging hubby's matching shirt over its companion dress may avoid some "you forgot" later on.

Since our little X-plorer doesn't have the drawer space that we had in the Airstream or Winnebago, I've had to do a bit of improvising. Two fiberboard file drawers under the bed, which is let down when we travel, gives us all the drawer space we need. Moreover, I have learned, on good advice, to roll everything I put in the drawers. Sure beats having to dig for what you want, which invariably is underneath everything else!

A shoebag nailed up on the bathroom wall is another convenience. This can serve to hold things other than shoes, especially small accessories that might otherwise be hard to find.

How Much to Carry?

Normally all you need for catch-as-catch-can square dancing might be one square dance dress or even a double-duty full shirt with two blouses and for Dad a western shirt and trou-

sers. However, for longer trips or when attending Conventions, festivals, etc., only one outfit for avid dancers will never do. The bar above our bed (previously mentioned) will comfortably hold six outfits (dresses plus matching shirts) especially when they're of no-iron, crease-resistant fabrics.

Proper Attire Necessary

We have been impressed by the number of ballrooms built by square dancers in the past 30 years . . . and notice I called them ball-

rooms, not barns . . . Many of these include weekend encampments with ample campsites for RVs. More and more square dance festivals, institutes and summer resorts, too, are paying attention to the ever-growing numbers of camping dancers. We need to be equipped with the "proper square dance attire," so a little inconvenience is worthwhile since the dancing doubles the pleasure of traveling. And the friendships you make with square dancers everywhere outlast the clothes!

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

CROSS TO A FRIEND: From any line/wave: Centers cross run and roll; new centers partner tag.

From a static square: **Heads square thru . . . slide thru . . . right and left thru . . . pass thru . . . tag the line right . . . Cross to a Friend . . . allemande left**

CHANGE LANES: From parallel waves/lines with centers in mini-waves: Ends circulate, then cross over circulate, as the centers hinge, very centers trade, then cast off three-quarters and spread. (i.e. centers = remake and spread). Ends become centers, centers become ends.

From a static square: **Heads lead right and veer left . . . Change Lanes . . . half tag trade and roll . . . pass thru . . . trade by . . . pass thru . . . right and left grand.**

SPIN THE BIG TOP: From an ocean wave: Ends swing half with adjacent centers, new centers cast off three-quarters as ends bend, facing dancers then single circle half to a wave.

From a static square: **Heads square thru . . . Spin The Big Top . . . right and left thru . . . pass the ocean . . . recycle . . . veer left . . . wheel and deal . . . allemande left.**

Other BIG TOP Figures:

FAN THE BIG TOP: From a wave: Centers cast off three-quarters as ends bend; facing dancers single circle half to a wave.

LOCK THE BIG TOP: From a wave: Centers hinge as ends bend; facing dancers single circle half to a wave.



LET'S PLAY TAG

(63) TAG FAMILY (a) **TAG THE LINE:** Starting formation — any line with an even number of dancers. **FULL:** Each dancer turns to face the center of the line. Taking a short side step to the left, each dancer walks forward passing right shoulders with oncoming dancers until he has walked past all of the dancers from the other half of the line. The call may be followed by any one of the directions In, Out, Right or Left. When this happens, dancers turn in place one quarter (90°) in the direction indicated. **HALF TAG:** Like tag the line, except the dancers stop walking forward when the original center from each side of the line meets the original end from the other side. If started from a four person line, the ending is a right hand box circulate formation; from longer lines the ending is a



right hand column formation. (b) **PARTNER TAG:** Starting formation — couple. Two dancers turn to face each other and pass thru.

Near the end of the Mainstream list of basics is the tag family. No longer a newcomer to the contemporary scene, the basic has become a work horse in today's dancing.

Starting with **PARTNER TAG:** Starting formation — couple (1) Two dancers turn to





face each other (2) and pass thru (3) and (4). Remember the right shoulder passing rule.

TO TAG THE LINE: The starting formation calls for any line with an even number of dancers so, from a square we have the sides lead to the right and circle to two facing lines (5) who pass thru and are ready to begin the movement (6). Each dancer turns to face the center of the line and takes a short side step to the left (7). From this point, each dancer walks forward. **A HALF TAG** is completed when the

original center from each side of the line meets the original end from the other side (8).

For a **FULL TAG THE LINE** each dancer continues to walk forward, passing right shoulders with the oncoming dancers until he has walked past all of the dancers from the other half of the line (9). The call may be followed by the direction to face right (10), in (11) or to the right or out. A full tag the line takes 8 steps. For a half tag, figure on 6 steps. Partner tag takes 3 steps.





Thirty-second

National Square Dance Convention®

Louisville, Kentucky June 23, 24, & 25 1983

P. O. Box 1983 Fairdale, KY 40118

If You Like Exhibition Dancing

By Lou Younkin

THE WORD "EXHIBITION," according to Mr. Webster, means "a public show or display, as of art." Who's to argue? The exhibition groups coming to Louisville are artful indeed. If you've ever been to a National Convention and seen these people do their shows, you know what we mean. If you haven't, consider this your invitation.

Among the groups who definitely will perform at the square dance extravaganza are:

The world-famous Cowboy Hall of Fame dancers from Oklahoma;

The Squarenaders, a precision team from California;

A youth unicycle square dance group from Ohio;

Two wheelchair square dance groups;

The Maycroft Square Tappers, a youth group from Michigan.

These are just a few of the groups you will see during the three days of the Convention.

Thursday and Friday the exhibitions will be held in four different halls, starting at 3:00 PM and continuing intermittently until 9:40 (check your program schedule for exact times on arrival). On Saturday, 10 different halls will feature exhibitions, beginning midafternoon.

After Parties

We've got a tip for you. Spend the weekend before the Convention resting up, because we plan to keep you busy when you get to Louisville. If you stick around until the dancing's over each night at 11:00 o'clock, you'll find the dancing isn't really over. We have so many after parties planned that the people who run

Derby Week are getting jealous.

Here's a list of what's going to be available and the sponsors:

Thursday 11:00 PM — 1:00 AM

Coliseum — Indiana 35th Nat. S/D Conv.

Broadbent Arena — South Carolina S/D Fed.

West Wing — Youth — Maryland

West Wing — Round — Maryland 33rd Nat. S/D Conv.

East Hall — Contra —

Lloyd Shaw Foundation

Belle Hall, Ramada Inn — Single Square Dancers USA and Dance-A-Rama, Denver

Friday 11:00 PM — 1:00 AM

Coliseum — Maryland 33rd

Nat. S/D Conv.

Broadbent Arena — Florida S/D Fed.

West Wing — Mississippi S/D Assn.

West Wing — Youth

West Wing — Rounds, Indiana 35th Nat. S/D Conv.

East Hall — Contra —

Lloyd Shaw Foundation

West Hall — Challenge — Maryland 33rd Nat. Conv.

Belle Hall — Bachelors & Bachelorettes

Saturday 11:00 PM — 1:00 AM

Coliseum — Alabama 34th Nat. S/D Conv.

Broadbent Arena — Kentucky S/D Callers Assn.

West Wing — Louisiana S/D Assn.

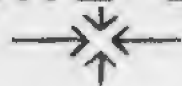
West Wing — Youth

West Wing — Rounds, Alabama 34th Nat. Conv.

East Hall — Contra — Maryland 33rd Nat. Conv.

West Hall — Advanced & Challenge — Indiana 35th Nat. S/D Conv.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Montana

The 12th Annual Square and Round Dance Festival will be held at the Civic Center in Lewistown from May 27 through May 30. The featured caller is Jack O'Leary from Glastonbury, Connecticut. For information about preregistration or any other part of the Festival contact Martin Olson, PO Box 721, Lewistown 59457. — *Louise Perkins*

Wisconsin

ECCO, standing for Education Communication and Club Organization, was the title of a recent Mini-Legacy held in Milwaukee by Wisconsin Legacy Trustees. The all-day meeting centered around the theme, Gettin' & Keepin'. Keynote speaker was Bob Howell of Ohio. Topics included recruitment, retention, transition in programs, motivation, responsibility of leadership, etiquette, truth in advertising, etc. The day concluded with a dance called by Bob. Those attending the session included square and round dancers, callers and partners, round dance leaders, club officers, district and state organization officers, retailers of square dance products, publication personnel and single dancers — all sharing ideas to promote and improve their favorite hobby: Square Dancing.

— *May Donna Gilmore*

Kentucky

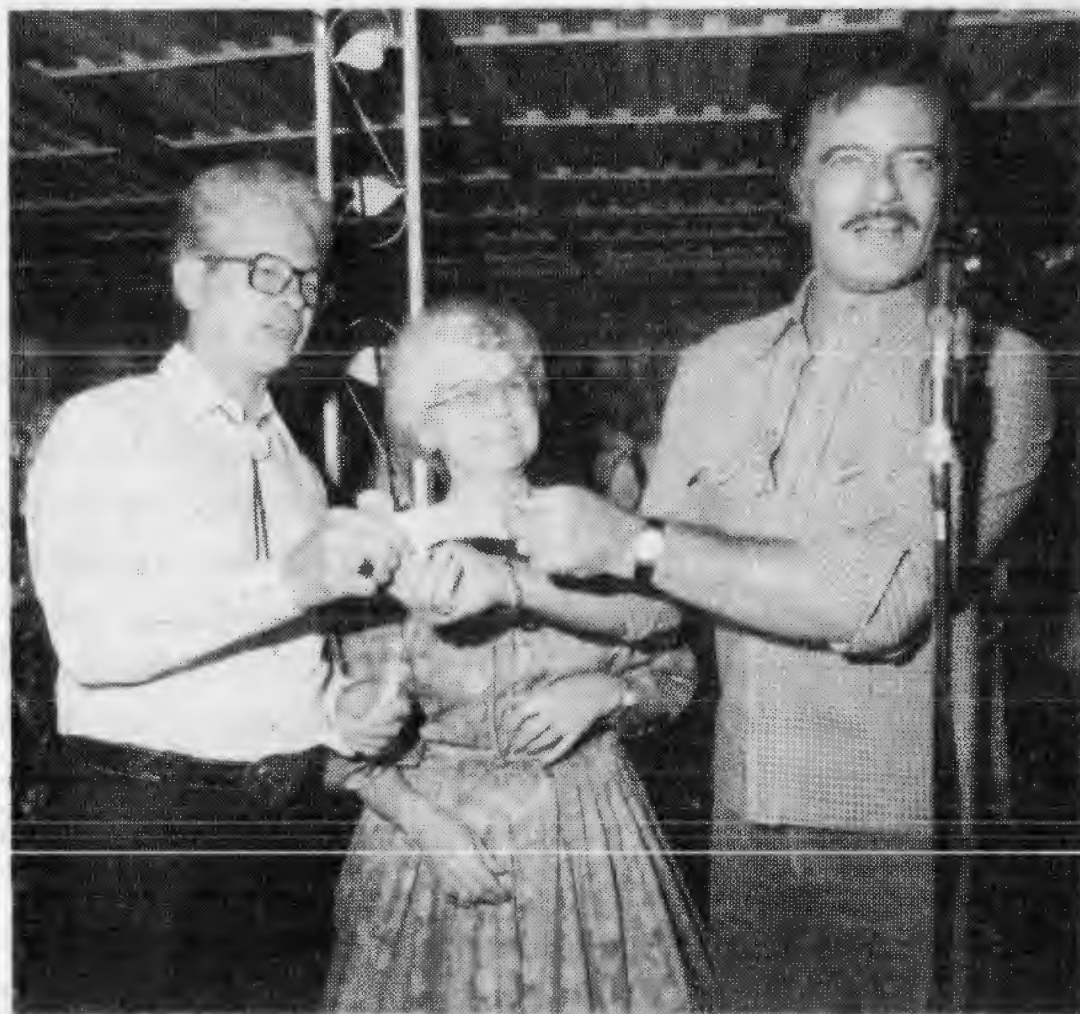
Clogging and Kentucky mountain-style square dancing are major features at Natural Bridge State Park, although all kinds of square

and round dancing are part of the Saturday night recreational programs held April 30 through October 29. From the end of May until the end of August, the program is expanded to include Friday nights as well. The dancing is held under the stars on Hoedown Island, the park's big open-air dance patio. The frolics begin at 7:30 and end around 10:30. Generally some 1,000 people are in attendance in the park, so come early and get a good seat. Admission is 50¢ on Saturdays and 25¢ on Fridays. Quick-stepping clog teams present short exhibitions during each program. Richard Jett serves as chief caller and enjoys showing you lots of easy-to-learn square dances, with waltzes, polkas and other single and couple dances thrown in for your enjoyment. This is one activity in which the entire family can participate.

Hawaii

Two new square dance clubs have been formed on the Big Island of Hawaii. The Hilo Hoedowners dance at the Advanced I level the first two Tuesdays of each month, and at the Plus level the third, fourth and fifth Tuesdays. The club meets at the Hilo YMCA with caller Buddy Weaver. Visitors are always wel-

Roy and Margaret Carlson, Liberia, Kansas, receive a refund of their Jackpot Festival West entrance fee from singer, Robert Goulet. This was one of several prizes awarded at this annual Las Vegas square dance.



ROUND THE WORLD of SQUARE DANCING

come and may contact Buddy at 964-1728 or Frank and Jane Waters at 961-6713.

Kansas

The 33rd annual Southwest Kansas Square Dance Festival will be held April 8 and 9 at the Civic Center in Dodge City. Featured caller will be Les Main with Norman and Helen Teague handling the rounds. Additional information may be had from Richard Evans, Kalvesta 67856 (telephone 913-848-2260). —

Les and Betty Houser

The South Central Kansas Area is presenting their Spring S/R/D Festival, April 22-23, in Convention Hall, Century II, Wichita. Jon Jones will call and Ollie and Donna Loehr will handle the rounds. For additional information contact Jerry and Judy Kasper, 2207 So. Vine, Wichita 67217. — *Ted and Babe Mueller*

Arizona

The Kingman Kut Ups Annual Spring Festival will be held May 13-15 at the Kingman High School, Kingman. Previously this event has been held at the Fairgrounds, so those attending are advised to note this change of location. Caller is Lee Halley and further information may be had from Jo Touchette, 2544 Ricca Dr., Kingman 86401.

Ohio

Ella and Carmon Manes of Lakewood celebrated their 60th Wedding Anniversary in 1982 and the Cleveland Square Dance Federation made them "first couple of square dancing in Ohio." Long-time, strong supporters of the activity, the Manes have been club and association members, supported endless numbers of beginner classes in the area and been fine representatives of the activity in their many travels abroad.

The Tenth Annual Leprechaun Award Dance sponsored by the Shamrock Squares was held in Dublin, Ohio, on March 13th. Every year in central Ohio outstanding service to square and round dancing is recognized at the celebration, but it's more than the luck o' the Irish that generates the honors bestowed. Walter and Virginia Breneman of Orbiting Squares received the 1983 Award. Referred to as "friendliness at its best" they have been "angels" for 19 of their 20 dancing

years, and always eager to help, have served terms as club president, secretary and council representatives.

Throughout the years, an abundance of goodwill and unselfish dedication has been noted and appreciated.

1974 Award: Sara Carrol, The Columbus Dispatch; 1975 Award: Bill Burnside, Bud Swisher-callers; 1976 Award: Dewey Hart, Editor of Cues & Tips; 1977 Award: Jim Teal, caller; 1978 Award: Bob and Betty Kral; 1979 Award: Helen and Larry Long; 1980 Award: Ted and Lannie McQuade, callers; 1981 Award: Web and Elsie Mills, caller; 1982 Award: Ed and Lois Kane.

Oklahoma

The 36th Annual Northeast Oklahoma Square Dance Festival will be held April 9 at the Civic Center in Tulsa. A workshop will be held at 11:30 AM, with a fashion show at 1:00 PM, followed by informal dancing. The grand march at 6:45 will precede the evening dance which will conclude at 11:30 PM, followed by an after party until 3:00 AM. (Wow, that's a long day!) More than 5,000 dancers will attend, making this one of the largest single day festivals in the United States. Please come and be a part of an exciting event. For additional information, contact Bill and Imogene Wattenbarger, 9037 E. 34th St., Tulsa 74129.

New York

What is a snowshoe doing in Hawaii? Just making the rounds (or squares). An old snowshoe belonging to the Adirondack Snowshufflers Square Dance Club of Old Forge was presented to visiting dancers from Florida about two years ago. A request was made to pass the snowshoe from one club to another by way of visiting dancers and at the end of 1982 to return it to "its mountain home." On January 3, 1983, the weary snowshoe arrived at its home in the snowy Adirondack Mountains slightly travel worn, covered with badges and ribbons from distant square dance clubs, and with a ragged little notebook full of stories about its incredible journey.

The snowshoe went from Florida to Wisconsin to Texas to Missouri to Honolulu. Then back to the Mainland to San Francisco, California, to Massachusetts, Virginia, Connecticut and Maine. It then journeyed up to Canada with stops in Quebec, Ontario and Nova

Scotia and then made an incredible journey to Christchurch, New Zealand. While in that country it also visited clubs in Levin, Rotorua, and Auckland. Finally it made its way to Schenectady, New York, again via Honolulu and Ottawa. During its 22-month journey, the snowshoe traveled to 29 places in three countries and two continents for a total of 36,123 miles.

The Adirondack Sno-Shufflers planned a special dance to welcome the snowshoe back home and are proud to have started a mission that strengthened the bond of square dance friendship the world over. Their only regret is that snowshoes can't talk! — *Barbara Roberts*



Dancers saw to it that this snowshoe traveled not only through the United States and Canada but all the way to New Zealand. A most unusual traveling banner of the Adirondack Sno-Shufflers of New York!

California

The 2nd Annual Dance So Kids Can Speak Easy will be held April 17 at the Retail Clerks' Hall in Buena Park from 1:00 to 10:00 PM. Lee Schmidt will emcee and seven callers,

four cuers plus a clogging demonstration team will be on hand. A free Bar-B-Q will be included. Disneyland characters will distribute Certificates of Appreciation to those who participate; the Ram's football team cheerleaders will put in an appearance and a long list of raffle prizes will be offered in this nine-hour effort to raise money for the Speech Center. This nonprofit school has been in operation for 27 years to assist children from preschool to 21 years of age. Further information may be had by calling (714) 821-3620 or (714) 992-0351.

— *Scottie Black*

Illinois

The 32nd Annual May Festival of the Illinois Federation will be held May 7-8 at Mineral Springs Park Arena, Pekin. Featured caller is Bob Vinyard with Paul and Louise King as featured round dance instructors. A trail-in dance will be held Friday, May 6, at Wilson School, hosted by the Circle Eight's. For information contact Harold and Marie Jespersen, 1513 Glendale, Pekin 61554 (309) 347-4297.

Tennessee

The Cumberland Valley Western Square and Round Dance Association is hosting a Die-Hard Week in Nashville for dancers enroute to the National Convention in Louisville. The first Annual Country Music Hoedown, June 17-20 will be highlighted by a live music square dance followed by an hour-long concert featuring the Red Boot Boys on June 18 at the National Guard Armory. Rounds will be cued by Ann and Wilson McCreary. Proceeds over expenses will go to the Crippled Children's Easter Seal Camp Fund. There will be a free street dance Friday on Music Roy at the Country Music Hall of Fame and Museum, the Saturday dance and concert, a Sunday trail-in dance at the Knowles Center (featuring Paul Marcum) and an Advanced Dance hosted by Ray Denny. The Monday evening dance will be hosted by the Music City Singles. Just 170 miles south of Louisville, Nashville is an ideal stopover for dancers on their way to the National. In addition to square dancing, there will be time to see Opryland U.S.A. and the many attractions of the Nashville area. For reservations and information contact Ruby White, 175 McCall St., Nashville 37211. — *Pete and Betty Rawstron*

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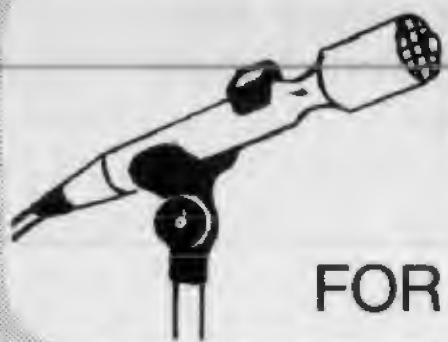
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

April, 1983

by Jack Lasry, Hollywood, Florida

FLIP THE DIAMOND is really a method of breaking out of the diamond formation. From the standard basic diamond formation, the centers of the diamond (those thru the wave) will on the call Flip the Diamond do one basic diamond circulate to become the ends of a forming wave. The points are the dancers who do the real flip which is an about-face turn toward the center of your own diamond. I have the points of each diamond look at each other and in the call Flip the Diamond, roll over toward each other as they make an about-face turn to become the centers of the forming wave. It may help to also tell them to stay on their own side of the diamond and *not* to pass or cross the other point but to simply right about face from right hand diamonds. Easily mastered you should allow for both boys and girls to play both positions in Flip the Diamond.

FLIP THE DIAMOND DRILLS

Zero Box

Swing thru . . . boys run . . . girls hinge
Diamond circulate . . . flip the diamond
Girls run . . . boys hinge . . . flip the diamond
Girls trade . . . recycle . . . left allemande

Heads rollaway half sashay . . . circle eight
Boys touch one quarter and spread
Four girls pass the ocean (check diamond)
Diamond circulate
Center boys in the wave trade
Flip the diamond . . . recycle
Left allemande

Zero Box

Touch one quarter . . . extend
Boys swing thru
Girls one quarter right face
(check diamond) . . . diamond circulate
Flip the diamond . . . girls trade
Boys trade . . . grand right and left

THREE QUARTER TAG THE LINE

One way to teach the Three Quarter Tag the Line is to call a half tag the line, hesitate and tell the dancers to extend, leaving a wave thru the center and outfacing dancers at each side of the set. Tell them they are now in a three quarter tag position and that will mean to tag the line three quarters of the way thru, leaving the last dancers in the line forming a wave thru the center and the lead dancers facing ahead as if they had completed a full tag. There is limited choreo available but here are a few ideas:

Zero Box (box 1-4)

Swing thru . . . boys run
Three quarter tag the line . . . boys swing thru
Girls partner trade . . . boys extend
Boys run . . . left allemande

Zero box (Box 1-4)

Swing thru . . . boys run
Three quarter tag the line
Girls cloverleaf . . . boys hinge one quarter
Boys walk and dodge . . . step to a wave
Boys run . . . slide thru . . . swing thru
Turn thru . . . left allemande

Zero Box (box 1-4)

Wave . . . girls run . . . three quarter tag the line
Boys partner trade . . . girls swing thru
Girls extend to a wave . . . walk and dodge
Chase right . . . boys run
Left allemande

Zero Line (1P2P)

Pass thru . . . three quarter tag the line
The wave linear cycle
Outsiders U turn back
Right and left thru
All circle left . . . ladies center
Men sashay . . . left allemande

GRAND SWING THRU

Grand Swing Thru as moved from the A1 to the Plus program. It really is the kind of

call that could be Mainstream. Starting from a tidal eight hand wave, the action links all eight into a swing thru by having all turn half by the right and the three left-handed pairs turning half by the left.

Zero line (1P2P)

Do sa do to a wave . . . grand swing thru
Boys run . . . bend the line
Left allemande

Zero line (1P2P)

Pass thru . . . U turn back
Do sa do to a wave . . . grand swing thru
Recycle . . . pass the ocean . . . recycle
Left allemande

Zero line (1P2P)

Pass the ocean . . . swing thru . . . spin the top
Grand swing thru . . . hinge one quarter
All eight circulate . . . girls run
Grand right and left

Heads pass thru . . . around one to a line
Do sa do to a wave . . . grand swing thru
Hinge one quarter . . . all eight circulate
Boys run . . . Dixie grand . . . left allemande

SINGLE CIRCLE TO A WAVE

In keeping with our program of showing how a basic can be explored, we would like to take a look at Single Circle three quarters to a wave. We all know that the basic idea of Single Circle to a Wave has the facing individual dancers join both hands and circle left halfway around, then step into a wave. Well in this variation, the facing dancers will extend both hands and circle left three quarters of the way around then step into the right hand wave.

Box 1-4

Single circle three quarters to a wave
Boys run . . . star thru . . . pass to the center
Square thru three quarters
Left allemande

Box 1-4

Right and left thru . . . rollaway to half sashay
Single circle three quarters to a wave
Scoot back . . . boys run . . . star thru
Pass to the center
Square thru three quarters
Left allemande

Box 1-4

Wave . . . scoot back . . . boys run
Half tag the line . . . walk and dodge
Chase right . . . boys fold

Girls single circle to a wave

Center girls trade . . . girls swing thru
Extend to a wave . . . walk and dodge
Partner trade . . . star thru
Pass thru . . . trade by
Left allemande

1P2P

Right and left thru . . . Dixie style to wave
Trade the wave . . . recycle and veer left
Couples hinge . . . triple trade
Couples hinge . . . ferris wheel
Double pass thru . . . track II
Girls trade . . . girls run . . . boys hinge
Flip the diamond . . . spin chain the gears
All eight circulate
Trade the wave . . . left allemande

1P2P

Pass thru . . . wheel and deal
Double pass thru
Lead couple partner trade and roll
Ends load the boat . . . centers chase right
Centers walk and dodge . . . pass thru
U turn back . . . pass thru . . . trade by
Left allemande

Heads pass the ocean . . . explode the wave
Cloverleaf . . . centers pass thru
Relay the deucey . . . girls run . . . bend the line
Pass the ocean . . . boys trade . . . boys run
Wheel and deal . . . left allemande

CROSSTRAIL THRU AS AN ALL POSITION MAINSTREAM BASIC

The basic Crosstrail Thru seems to have been reduced in popularity to a standard position basic used almost entirely from an out of sequence line or squared set so that we can resolve to a left allemande with a Crosstrail Thru. When tried from half sashayed couples, there seems to be a major traffic jam and perhaps it is time to review and use some Crosstrail Thru actions so our dancers will respond smoothly. First remind the dancers that you must do a normal pass thru (right shoulders) then the right hand person crosses in front of the crossing left hand person. I teach that the ending position will be determined by the next call. If you Crosstrail Thru around one to a line, the Crosstrail Thru action ends with the dancers able to walk out of

SPECIAL WORKSHOP EDITORS

Bob Van AntwerpWorkshop Editor
Joy CramletRound Dances

the open end of the set so as to be able to go around one to a line. If the next call is to the corner, then the crossing pattern is sharper in the angle so as to allow the dancers to end facing the corner position. If you were to call a Crosstrail Thru and follow it with a U turn back, then the action should equal a right and left thru for the facing couples. The Crosstrail Thru and U turn back is really a dead action and perhaps it is best left buried as all it will do if called is create a major argument. But the old rule and established use of the call is as stated. Using four boys or girls Crosstrail Thru will add quite a bit of variety to your dance program but be certain they understand the proper dancing action.

Heads right and left thru
Rollaway half sashay . . . crosstrail thru
Around one to a line . . . star thru
Zoom . . . square thru three quarters
Left allemande

Heads rollaway half sashay . . . crosstrail thru
Up the outside around two
Lines up and back
Star thru . . . California twirl
Left allemande

Zero box
Box one quarter . . . star thru
Right and left thru . . . rollaway half sashay
Crosstrail thru . . . grand right and left

Heads rollaway half sashay . . . circle eight
Four boys crosstrail thru
Around one to a line . . . all circle left
Four girls crosstrail thru
Around one to a line . . . pass thru
Tag the line . . . girls U turn back
Star thru . . . couples circulate . . . boys run
Grand right and left

MAINSTREAM CHOREOGRAPHY USING VEER RIGHT

The call Veer Right is not as popular a call as Veer Left due to the body flow of the majority of the previous calls. We can, however, set up the Veer Right easily so as to give the dancers some variety of motion.

The action of a reverse flutter followed by a sweep one quarter will lead you into a veer right smoothly as will a left handed two-faced line wheel and deal. You can follow with a veer right. From the Dixie style formation, you can

follow a recycle with a peer right smoothly. The problem may be the recycle from the Dixie style wave!

After a veer right what next? Well a left handed two-faced line is the setup so you can couples circulate, ferris wheel, centers can trade, ends or centers can run. So you do have some smooth choreo to build around.

Heads half square thru . . . swing thru
Boys run . . . California twirl
Couples circulate . . . wheel and deal
Veer right . . . boys trade . . . boys run right
Girls trade . . . recycle . . . dive thru
Square thru three quarters
Left allemande

Zero box (box 1-4)
Swing thru . . . boys run . . . tag the line left
Couples circulate . . . wheel and deal
Veer right . . . ferris wheel
Square thru three quarters
Left allemande

Heads pass thru . . . around one to a line
Pass thru . . . tag the line left
Couples circulate . . . wheel and deal
Veer right . . . ferris wheel . . . girls zoom
Boys pass thru . . . do sa do to a wave
Hinge one quarter . . . girls trade
Recycle . . . pass thru . . . trade by
Left allemande

Zero line (1P2P)
Right and left thru
Dixie style to a wave . . . boys trade
Recycle . . . veer right
Couples circulate . . . girls run
Girls cross run . . . boys trade . . . turn thru
Left allemande

DANCING FOR THE NEW GRADUATE

Zero box (Box 1-4)
Do sa do to a wave
All eight circulate . . . girls trade
Recycle and veer left . . . ferris wheel
Zoom . . . centers square thru three quarters
Left allemande

Heads pass thru . . . U turn back
Box the gnat . . . square thru four
Touch one quarter . . . scoot back
Split circulate . . . scoot back . . . boys run
Reverse flutterwheel . . . star thru
Pass to the center
Square thru three quarters . . . trade by
Left allemande

Zero line (1P2P)

Right and left thru . . . Dixie style to wave
Boys cross run . . . spin chain thru
Girls circulate double . . . boys run
Couples circulate . . . bend the line
Star thru . . . Square thru three quarters
Trade by . . . left allemande

Heads star thru . . . double pass thru
Cloverleaf . . . zoom
Centers touch one quarter . . . walk and dodge
Cloverleaf . . . centers pass thru
Do sa do to wave . . . recycle
Square thru three quarters . . . left allemande

Zero Box (box 1-4)

Do sa do to a wave . . . boys circulate
Girls trade . . . swing thru
Girls circulate . . . boys trade . . . boys run
Boys circulate . . . girls trade
Tag the line right . . . girls circulate
Boys trade . . . boys cross run
Girls trade . . . wheel and deal
Left allemande

Zero line (1P2P)

Pass the ocean . . . girls trade . . . swing thru
Boys run . . . half tag the line
Scoot back . . . boys run . . . pass the ocean
Swing thru . . . turn thru
Left allemande

ROUND DANCES

DIXIE GRAND — Green 17023

Choreographers: Richard and Jo Anne Lawson
Comment: A very active two-step with peppy music. One side of record has cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to OPEN facing LOD, —, Touch, —;

PART A

- 1-4 Point Fwd, —, Point Bk, —; Fwd Two-Step; Point Fwd, —, Point Fwd, —, Point Bk, —; Fwd Two-Step;
5-8 Balance Away, Step, Step, —; Together, Step, Step, —; Away, Step, Step, —; Together, Step, Step end BUTTERFLY M face WALL;
9-12 Side, —, XIB, —; Side, Close, Side end Bk to Bk, —; Side, —, XIB, —; Side, Close, Side end BUTTERFLY M face WALL, —;

- 13-16 In BUTTERFLY Turn Two-Step; Turn Two-Step; Turn Two-Step; Turn Two-Step end M face WALL;

PART B

- 1-4 Bk Away, —, 2, —; Bk, Close, Turn face RLOD, —; Fwd, —, 2, —; Fwd, Close, Turn M face partner & WALL, —;
5-8 Together, —, 2, —; Fwd, Close, Turn face LOD in OPEN, —; Fwd, —, 2, —; Fwd, Close, Fwd end BUTTERFLY M face WALL, —;
9-12 Side, Draw, Close, —; Side, Draw Close, —; Side, —, XIB, —; Side, XIF, —;
13-16 Repeat action meas 9-12 Part B:
SEQUENCE: Dance goes thru twice on meas 16 second time thru Step Apart and Point.

WHISPERING MIXER — Blue Star 2190

Choreographers: Earl and Ouida Eberling

Comment: A simple mixer to nice music. The flip side to this record has music for a Paul Jones.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to OPEN, —, Touch, —;

DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step; Turn Away, —, 2, —; 3, —, 4 to face RLOD in LEFT-OPEN, —;
5-8 Fwd Two-Step; Fwd Two-Step; Turn In, —, 2, —; 3, —, 4 to face LOD in OPEN, —;
9-12 Fwd, —, Touch, —; Side/Turn Bk to Bk, —, Touch, —; Two-Step Around; Two-Step on around to end in BANJO M face WALL;
13-16 Two Step Around; Two-Step on Around M face LOD release hands; Walk Fwd, —, 2, —; (W Turn face LOD with new partner) Fwd, —, 2, —;
SEQUENCE: Dance goes thru four times then ACK.

BEAUTIFUL KENTUCKY WALTZ — Sun RA 0003

Choreographers: Ed and Arline Carter

Comment: A pleasant waltz routine to dance. Music is adequate. There are cues on one side of record.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

PART A

- 1-4 Solo Turn, 2, 3,; 4, 5, 6; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;
5-8 (Twirl) Vine, 2, 3; Pick up to CLOSED M face LOD, 2, 3; (L) Waltz Turn; (L) Waltz Turn end BUTTERFLY M face WALL;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8:

PART B

- 1-4 OPEN facing LOD **Waltz Away, 2, 3; Waltz Together, 2, 3; Step Swing, —; (L Spin) Fwd, 1/4 L Turn face COH, Close end LEFT-OPEN;**
- 5-8 **Twinkle, 2, 3; Twinkle, 2, 3 end M face RLOD in CLOSED; (L) Waltz Turn; (L) Waltz Turn end M face partner and COH;**
- 9-12 Repeat action meas 1-4 Part B except to start RLOD:
- 13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M facing WALL:
- SEQUENCE: A — B — A — B — A (meas 1-8) plus Ending.
- Ending:
- 1-4 CLOSED M face WALL **Fwd, Side, Close; Bk, Side, Close; Change Sides, 2, 3, end BUTTERFLY M face COH; Side, Draw, —;**
- 5-8 **Waltz Away, 2, 3; Turn In, 2, 3 end LEFT-OPEN facing LOD; Bk up Waltz, 2, 3; Bk, Draw, Point.**

SASSY — Belco 307

Choreographers: Ted and Luella Floden

Comment: An easy two-step to catchy music. One band is cued.

INTRODUCTION

- 1-4 CLOSED M facing LOD **Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;**

PART A

- 1-4 **Swd Two-Step; Side, Close, Turn M face WALL, —; Turn Two-Step; Turn Two-Step M face WALL;**
- 5-8 **Rock Swd, —, Recov, —; Cross, Side, Cross, —; Rock Swd, —, Recov, —; Cross, Side, Cross end M face LOD, —;**
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 Part A except to end BUTTERFLY M facing WALL:

PART B

- 1-4 **Side, XIB, Side, Brush; Side, XIB, Side, Brush; Rock Apart, —, Recov to BANJO, —; Wheel Right face 1/2, 2, 3, — M now facing COH in BUTTERFLY;**
- 5-8 With M on outside repeat action meas 1-4 Part B except to end in CLOSED M face WALL:
- 9-12 **Side, Close, Fwd, —; Fwd, Close, Bk, —; Side, Close, Bk, —; Bk, Close, Fwd, —;**
- 13-16 **Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; CLOSED Side, Close, Side, Close; Side, —, Thru M face LOD, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 **Vine, 2, 3, 4; 5, 6, 7, 8; (Twirl) Walk, —, 2, —; Apart, —, Point, —.**

SLOW POKE — Belco 307

Choreographers: Richard and Jo Anne Lawson

Comment: A fun easy to do two-step and the music is catchy. One band of cues.

INTRODUCTION

- 1-6 BUTTERFLY M facing WALL **Wait; Wait; Side Two-Step; Side Two-Step; Side, Touch, Side, Touch end OPEN face LOD; Apart, Touch, Together to BUTTERFLY M face WALL, Touch;**

PART A

- 1-4 **Vine, 2, 3, 4; 5, 6, 7, 8 end OPEN face LOD; Walk, —, 2, —; 3, —, 4 face WALL in BUTTERFLY, —;**
- 5-8 Repeat action meas 1-4 Part A:
- 9-12 **Vine, —, 2, —; Face to Face Two-Step; Vine, —, 2, —; Bk to Bk Two-Step end OPEN face LOD;**
- 13-16 **Basketball Turn, —, 2, —; 3, —, 4, —; Fwd, Close, Bk, Close; Walk, —, 2, —;**

PART B

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Open Vine, —, 2, —; 3, —, 4, —;**
- 5-8 Repeat action meas 1-4 Part B except to end CLOSED M facing WALL:
- 9-12 **Side, Close, Fwd, —; Side, Close, Bk, —; Bk, Close, Fwd, —; Side, Close, Thru, —;**
- 13-16 **Side, Close, Side, Close to SEMI-CLOSED; Walk, —, 2 CLOSED M face WALL, —; Side, Touch, Side, Touch; Apart, Touch, Together, Touch;**

SEQUENCE: Dance goes thru twice except second time thru meas 16 Step Apart and Point.

SINGING CALLS

14 KARAT MIND

By Kip Garvey, Fremont, California

Record: Rhythm # 163, Flip Instrumental with Kip Garvey

OPENER, MIDDLE BREAK, ENDING

Circle left

**I still recall the morning that I met you
Standing in front of Wilson's five and dime
Left allemande corner do sa do partner
Left allemande weave on down the line
Just like a fool thought I could please you
Do sa do your own and promenade
Everything except my soul
Has been surrendered just to
Satisfy your fourteen karat mind**

FIGURE:

**Heads square thru get just three hands
Separate around one make a line
Go up to the middle and back
Star thru double pass thru track II
Go moving round in time
All eight circulate swing the corner**

Left allemande and promenade so fine
I paid seven saw mill dollars
For a bracelet just to
Satisfy your fourteen karat mind

TAG:

Sides face grand square halfway just to
Satisfy your fourteen karat mind

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

WELCOME TO MY WORLD

By Art Shepherd, Christchurch,
New Zealand

Record: Top # 25362, Flip Instrumental with Art
Shepherd

OPENER, ENDING

Sides face grand square

Welcome to my world won't you come on in
Miracles I guess

Still happen now and then

Four ladies promenade step into my heart

Swing and promenade

Welcome to my world

Built with you in mind swing

MIDDLE BREAK

All four ladies chain

Turn and chain 'em home

Walk around your corner see saw your own

When home sides face grand square

I'll be waiting there

With my arms unfurled waiting just for you

Welcome to my world swing

FIGURE:

Heads square thru you go four hands

Round the corner do sa do

Swing thru two by two boys run right

Wheel and deal and right and left thru

Dive thru square thru three

Swing and promenade

Waiting just for you

Welcome to my world.

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

GENTLE ON MY MIND

By Les Hughes, San Antonio, Texas

Record: Circle D # 218, Flip Instrumental with
Les Hughes

OPENER, MIDDLE BREAK, ENDING

It's knowing that your door is always open

And your path is free to walk

Left allemande your corner come home

Do sa do the men star left now

Turn thru at home corner allemande

Swing your own and promenade

You're moving on the backroads

By the rivers of my memory for hours

You're just gentle on my mind

FIGURE:

Heads promenade halfway around the ring

Down the middle square thru go four

Four hands and then

Right and left thru my friend pass thru

Trade by swing thru outside two

Boys you trade turn thru somehow

Left allemande and promenade

You're moving on the backroads

By the rivers of my memory for hours

You're just gentle on my mind

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

GONNA HAVE A PARTY

By Don Williamson, Greeneville, Tennessee

Record: Redboot #286, Flip Instrumental with
Don Williamson

OPENER, ENDING

Walk all around the corner

Partner left a do paso

Turn partner left corner right

Partner left you go make allemande thar

Boys back up back up down the line

Slip the clutch left allemande

Then weave on down the line

Gonna have a party rockin' little jamboree

Do sa do that girl then promenade with me

Gonna have a good time everybody

Feelin' right gonna have a party

It's gonna last all night

MIDDLE BREAK

Sides face grand square

Party rockin' little jamboree

Gonna have a party come along with me

Gonna have a good time everybody

Feelin' right gonna have a party

It's gonna last all night

Four ladies promenade

Go once around the ring and then

Swing your partner there promenade again

Gonna have a good time everybody

Feelin' right gonna have a party

It's gonna last all night

FIGURE:

Head couples promenade halfway around

Walk in and square thru four hands

Around from there go all the way around

Then do a right and left thru

You veer to the left couples circulate do

Those ladies trade bend the line

Do the right and left thru slide thru

Swing the corner promenade

Gonna have a good time everybody

Feelin' right gonna have a party

It's gonna last all night

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

1983 PREMIUM ALBUM TRACKS

The BASIC Program

Jim Mayo

Hampstead, New Hampshire

Allemande left in the Alamo style
Box the gnat . . . walk by . . . left allemande
Weave the ring . . . do sa do
Promenade home

Heads square thru . . . swing thru
Boys run . . . wheel and deal
Make a right hand star . . . one full turn
Girls turn back right and left thru
Roll away . . . box the gnat . . . change hands
Left allemande . . . do sa do

Side pair do a right and left thru
Star thru . . . pass thru . . . do sa do
Swing thru . . . boys run right
Wheel and deal . . . right hand star
One full turn
Girls turn back . . . right and left thru
Square thru three quarters
Left allemande . . . go forward two
Right and left like an allemande thar
Slip the clutch
Do a U turn back twice . . . left allemande
Right and left grand . . . promenade home

Heads lead right
Veer left . . . couples circulate
Ferris wheel . . . swing thru
Boys run . . . bend the line
Star thru . . . pass thru . . . touch a quarter
Girls run . . . touch a quarter
Boys run . . . left allemande
Right and left grand . . . promenade home

Sides right and left thru
Roll away half sashay . . . star thru
Swing thru . . . boys trade
Run around the girl
Bend the line . . . square thru three quarters
Allemande left . . . do sa do
Four boys make a left hand star
Turn partner right
Left allemande . . . do sa do . . . allemande left
Alamo style . . . swing thru . . . balance
Swing thru . . . turn partner right
Full turn to corner . . . left allemande
Promenade . . . back home

The MAINSTREAM Program

Bob Van Antwerp

Stateline, Nevada

Circle left . . . allemande left
Right and left grand . . . promenade home

Four ladies chain
Heads right and left thru . . . flutter wheel
Sweep a quarter . . . pass thru
Right and left thru
Roll away half sashay . . . star thru
Bend the line . . . pass thru . . . tag the line
Face to the middle . . . pass thru
Tag the line . . . face out
U turn back
Star thru . . . allemande left
Right and left grand . . . promenade home

Four ladies chain
Sides pass thru . . . separate around one
Make a line of four . . . star thru
In the middle square thru three quarters
With the outside two left square thru
Three quarters around
Come back to the middle
Square thru three quarters
Others stay facing out
Centers in . . . cast off three quarters
Star thru
In the middle square thru three quarters
Allemande left . . . right and left grand
Promenade home

Heads flutter wheel
Sweep a quarter . . . pass thru
Curlique . . . walk and dodge
Boys run . . . scoot back
Boys run . . . slide thru
Curlique . . . walk and dodge
Boys run . . . scoot back
Boys run . . . star thru
Allemande left . . . right and left grand . . .
promenade home

Sides square thru
Split two around one . . . down the middle
Right and left thru . . . cross trail
Allemande left

The PLUS Plateau

Bill Peters

San Jose, California

Heads square thru . . . sides U turn back
Everybody cloverleaf . . . look for partner
Right and left grand . . . promenade home

Sides square thru . . . curlique
Follow your neighbor and spread
Girls trade . . . recycle . . . veer left
Girls hinge . . . diamond circulate
Flip your diamond . . . girls trade
Swing thru . . . boys run . . . ferris wheel

In the center swing thru . . . spin your top
 Explode this wave . . . left allemande
 Promenade home . . . heads star thru
 Pass thru . . . single circle make your wave
 Boys trade . . . boys run
 Bend the line . . . right and left thru
 Flutter wheel . . . touch a quarter
 Coordinate
 Ferris wheel . . . double pass thru . . . track II
 Swing thru . . . boys run . . . bend the line
 Touch a quarter . . . all eight circulate
 Boys run . . . right and left thru . . . dive thru
 Zoom . . . centers right and left thru
 Square thru . . . on the third hand Dixie grand
 Allemande left . . . promenade home

Sides lead right . . . veer left
 As couples circulate . . . bend the line
 Pass thru . . . chase right . . . boys run
 Right and left thru . . . pass thru
 Tag the line . . . face right
 Center only follow your neighbor and spread
 Check your diamond . . . diamond circulate
 Flip this diamond . . . In this wave swing thru
 Scoot back . . . boys run
 Touch a quarter . . . coordinate
 Bend the line . . . right and left thru
 Pass the ocean . . . swing thru . . . boys run
 Bend the line . . . right and left thru
 Dixie style ocean wave
 Trade the wave twice . . . left allemande
 Promenade home . . . heads pass the ocean
 Extend . . . swing thru
 Boys run . . . ferris wheel
 Center two slide thru . . . right and left thru
 Roll a half sashay
 Do the centers part of load the boat
 Left allemande . . . right and left grand
 Promenade home

ADVANCED ONE

Johnny Preston
Utika, Michigan

Allemande left
 All eight spin the top
 Three quarter top . . . then a half a top
 Three quarter top . . . right and left grand

Heads box the gnat
 Start a split square thru four
 Center four swing thru . . . others cloverleaf
 In the middle explode the wave
 Single circle three quarters . . . make a wave
 Acey deucey . . . centers run
 Three quarter tag . . . right and left grand
 Meet a girl and promenade home

Heads touch a quarter . . . walk and dodge
 All pass thru . . . centers square chain thru
 Others cloverleaf
 Everybody slide thru . . . touch a quarter
 Split transfer . . . boys fold and roll
 Girls swing thru
 Check a diamond . . . cut your diamond
 Boys run . . . turn and deal
 Right and left grand . . . promenade

Sides pass the ocean
 Extend and swing thru
 Boys run . . . couples circulate
 Boys a half more . . . girls walk and dodge
 Girls with the boy in front of you substitute
 Four boys flip your diamond . . . girls trade
 Everybody extend . . . boys run
 Pass thru . . . wheel and deal
 Everybody double pass thru
 Leaders trade . . . right and left thru
 Roll a half sashay . . . pass thru
 Right and left grand

Heads pass the ocean
 Chain reaction . . . boys run
 Couples circulate . . . three quarter tag the line
 Girls clover . . . boys fan the top . . . extend
 Boys fold . . . girls turn thru
 Go back to the guy and star thru . . . boys trade
 Cast a shadow
 Boys trade . . . boys run
 Bend the line . . . right and left thru
 Roll away half sashay . . . square thru
 Right and left grand . . . promenade home

Heads square chain thru . . . swing thru
 Cast off three quarters
 Split circulate . . . go once and a half
 Diamond circulate
 Six by two acey deucey
 Flip your diamond . . . boys run
 Pass thru . . . wheel and deal
 Zoom . . . new centers swing thru
 Boys run . . . bend the line
 Back away . . . bow to the partner

These four sets of dances are each from one of the four, 1983 Premium Records. Although not shown in their entirety, they do include a sampling of the drills for those of you who like this type of variety to work with. The 1984 Premium Records will take a different approach about which you'll learn more in coming issues. You may order your copies of 1983 Premium Records if your subscription is renewed through December '83. See page 35.

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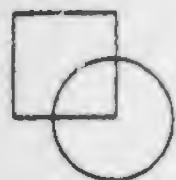
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**CALLER
of the
MONTH**



Mark Clausing, San Diego, CA

SELF-TAUGHT and self-motivated, Mark Clausing has been successfully combining a naval career with a square dancing career since 1973. His first club was the Dungarees and Petticoats, a family club on the base in Memphis, Tennessee. While there he organized and called for a teen club and before his transfer to New Orleans in 1976 was awarded the Key to the City of Memphis for his dedication and work with teens in the area. He helped charter the West Tennessee Callers Association and it was during these years he became known as "The Rhinestone Cowboy."

In New Orleans, Mark organized the Rhinestone Revelers and the Westbank Wranglers. He became a member of the New Orleans Callers Association and Associated Callers Limited, and while there not only excelled in his calling career but also in his military endeavors. Mark was the recipient of the "Sailor of the Year" award in 1977 and took the honors again in 1980 as the station's "Sailor of the Quarter." That same year, he signed with Mountain Recordings and became internationally known through his first two hits, *Smokey Mountain Rain* and *Dig A Little*

Deeper in The Well. More recent releases include Ride The Train, I'm Lovin' What Your Lovin' Does To Me and Mountain Music. He also earned the "Master Salesman Award for 1981" from the Prairie-Mountain-Desert conglomerate at its first awards banquet.

Another transfer took Mark and his family to San Diego where he now serves as Chief Petty Officer with the Helicopter Antisubmarine Warfare Squadron. He presently calls for three Plus clubs in the area (Swinging Stars, Wagon Wheels, Skee-Runchers) and two Advanced clubs (DBD, North County Squares). A member of Callerlab and the San Diego County Callers Association, Mark will tell you that he enjoys all aspects of square dancing: Teaching and calling from basics to Advanced, recording and occasionally, when time permits, dancing. He has taught clogging and rounds. He believes that the primary goal is *fun* and callers and dancers should never forget they were once beginners.

Mark Clausing's plans for the future include retiring from the Navy in 1987, continuing recording, expanding his square dance traveling and pursuing a possible singing career in the field of country music.

LETTERS, continued from page 3

M+2, Ray is A1, Tony is A2, Lido is C1, Florence won't go to M+2 because she does not know all the Qs; Shirley won't go to A1 because she can't do APD, and on and on it goes. The same for round dancing. If you ever figure it out, let us know.

Burt and Irene Payne
Sacramento, California

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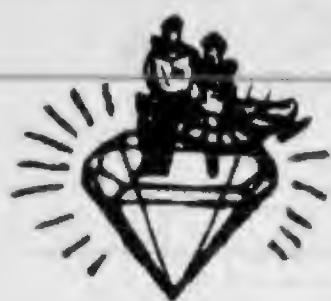
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A1 and Effie Nolden
St. Cloud, Minnesota

Dear Editor:

I am writing a plea to callers to please shorten their patter calls. It seems like they call everything they know in one tip and then repeat themselves all night. I am not a young person but I would like to think I have a few more years to dance. As it is now, I will have to quit.

Bob Lewis, Racine, Wisconsin

Dear Editor:

I am an avid square dancer of seven years. Each year I eagerly look forward to seeing the square dance float in the Rose Parade and each year I have been greatly disappointed. This year my husband and I and some other square dancers camped out on Colorado Boulevard so we could see the float well. What we saw almost made us ashamed we were square dancers . . . I would like to suggest that the five couples on the float be chosen from five age groups: Preteen, young adult, adult, middle-age-crazy and mature (over 56) to show that square dancing is for everyone. I would also like to suggest that they rehearse more so that they can dance the figures practically blindfolded. Also perhaps the designer of the outfits could show some different ideas in square dance clothes . . . I know many of my friends feel as I do and we hope to see a few changes in the future. We dancers devote a lot of time and money promoting the float and we

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would like to see it depict square dancing as a fun activity for all.

Darlene Enlund
Sepulveda, California

Dear Editor:

I have read of several clubs who claim to be the oldest square dance club in America. In a small town next to Graham is the oldest one I have ever heard about. Breckinridge, Texas, has a club that has been dancing for 53 years. Their caller is Dean Rogers of Mineral Wells.

Paul and Louise Grubbs
Graham, Texas

Dear Editor:

During the recent flooding in our state, we received a phone call from the Mason Dixon Square Dance Federation. They were prepared to send clothing and linen to any square dancers in our area. Fortunately none of our dancers were in need of assistance but we would certainly like to acknowledge this wonderful and thoughtful group of dancers!

Tom and Dawn Perry
Monroe, Louisiana

Just another proof that square dancers are great people! — Editor

Dear Editor:

I, too, feel that callers do not emphasize making lines of four to regroup. Returning to home and waiting for a left allemande is not the best move to make. You do more standing and waiting than if you reform lines of four.

Martha Coward
Sewmour, Tennessee

Dear Editor:

Referring to clubs dancing at a new dancer's level for one year after graduation, I disagree. Our club does that although we get a



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few Quarterly Selections. But most of the time we dance the same, easy level things. When do we start having fun and pick up some other moves? We started classes October, 1981, and finished in March, 1982, and started a Plus group in January, 1983. If it wasn't for the Plus group we would be a drop-out from boredom. There are five clubs in our area and ours is the smallest because of the level we dance.

A New Dancer, Albany, Oregon

Dear Editor:

Your article in the November magazine on

swing thru from a left-handed wave stated there has been a long-standing controversy over the swing thru. There shouldn't be. A gentleman from Flint, Michigan, wrote the figure about 18 years ago when left-handed figures were not in vogue. He had us turn half by the right, only to emphasize that it starts on the outside or the ends. When left-hand waves became more in use and swing thrus were called from them, the flow remained the same. And the swing thru remained, as it should, inviolate. Just remember, "If it ain't

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broke, don't fix it."

Les Partridge, Boyne City, Michigan

Dear Editor:

Please let everyone know that Pat Barbour
is our featured caller in 1984, not 1983 as
shown in our February ad.

Toots Richardson

Red River Community House
Red River, New Mexico

Vacationing square dancers take note. This
year's festival guest caller is Bob Vinyard,
June 16-18. — Editor

Dear Editor:

I've been receiving your magazine since
the 60's. I was a caller but since my retirement
six years ago, am doing only charity work with
senior citizen centers, etc. in Florida. I
wouldn't miss a single month of your maga-
zine. I do have one gripe. I recently bought
\$60 worth of round dance records. Nearly
forty percent were reissues with a different
name only. I think that's a shame.

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ON THE RECORD *from page 23*

way — lead right — right and left thru — dive thru — touch a quarter — walk and dodge — cross trail — swing corner — left allemande new corner — come back one and promenade.

Comment: A smooth sounding release with an easy melody line. The cross trail following the walk and dodge moves well after the first time. Music is most adequate. A key change is offered on the last sequence. Rating: ☆☆☆

IT'S WHO YOU LOVE — Prairie 1061

Key: F **Tempo:** 128 **Range:** HD
Caller: Darryl Lipscomb LD

Synopsis: (Intro & end) Circle left — left allemande — own do sa do — men star left — turn thru at home — left allemande — swing own — promenade (Break) Four ladies prom-

enade — swing at home — join hands circle left — allemande left — weave ring — swing own — promenade (Figure) Head couples pass thru — separate around two — make a line — up and back — curlique — boys run right — do sa do — swing thru — boys trade — turn thru — allemande left — swing own — promenade.

Comment: The melody line seems to be in the background so must be carried most of the time by the caller. The drum rhythm change adds an interesting touch. Choreography is not difficult and can be handled by most groups. Rating: ☆☆☆

14 KARAT MIND — Rhythm 163

Key: E **Tempo:** 132 **Range:** HC Sharp
Caller: Kip Garvey LB

Synopsis: Complete call printed in Workshop.

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Comment: Rhythmic music with a strong beat. The figure is closely timed and dancers must keep moving. The figure features a track II and eight circulate. Kip calls well on this release. Rating: ☆☆☆☆

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

BE NICE TO EVERYBODY —

Petticoat Patter 108

Key: C **Tempo:** 130 **Range:** HC
Caller: Toots Richardson **LC**

Synopsis: (Intro & end) Circle left — allemande left corner — do sa do — left allemande — weave ring — do sa do — promenade (Middle break) Sides face grand square — allemande left corner — do sa do — left allemande again — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru two by two — boys run right — couples circulate one spot — chain down the line — star thru — pass thru — trade by — swing corner — promenade

Comment: The key seems a little low for Toots in some places but she comes across anyway.



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The figure is closely timed and dancers must move right along. Music is average but adequate. Rating: ☆☆☆

THAT'S WHAT I GET FOR THINKING —

Blue Star 2189

Key: A Tempo: 132 Range: HC Sharp
Caller: Johnnie Wykoff LA

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — right and left thru — rollaway — sides square thru four — split two around one — make a line

— everybody star thru — California twirl — centers pass thru — swing corner — promenade.

Comment: As usual Johnny makes any tune sound good. His clarity and rhythm is always appreciated. The figure is average basic dancing. Music features some wild guitar strumming at times. A dance that beginners can handle. Rating: ☆☆☆☆

TAKE ME BACK TO TULSA — Longhorn 1037

Key: F & G Tempo: 132 Range: HB
Caller: Mike Bramlett LC

Synopsis: (Break) Four ladies promenade —

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swing at home — join hands circle left — al-
lemande left corner — weave ring — swing
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thru in middle four hands — swing thru — boys
run right — couples circulate one spot — tag
the line all face in — four boys in middle
square thru four hands — girls pass thru —
face in swing — promenade

Comment: A quick moving dance with a well

timed figure that was enjoyed by the dancers.
The tune is one that will be remembered by
most. Mike does a good clear job on the call-
ing. Music is average. Rating: ☆☆☆☆

LOVE IN EVERY HAPPY FACE — Bogan 1341

Key: D Tempo: 130 Range: HB

Caller: Hubert Kerr LD

Synopsis: (Break) Circle left — men star right —
left allemande — weave ring — swing —
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and dodge — partner trade — right and left
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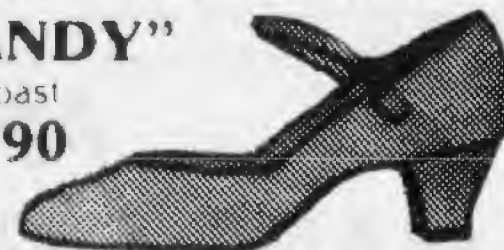
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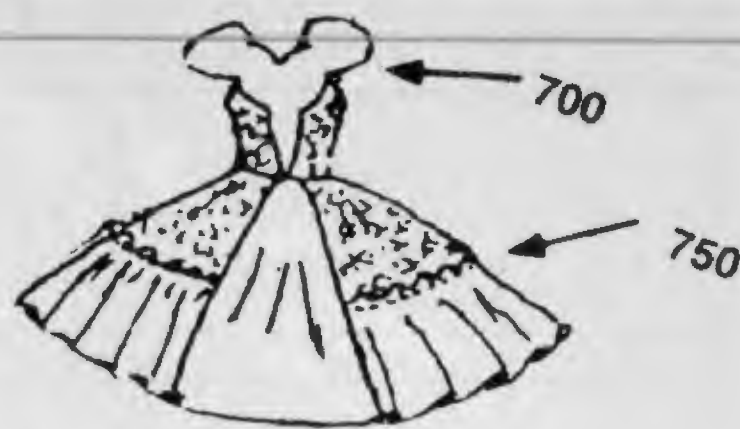
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thru — swing — promenade.

Comment: The tune is not difficult to call to and the music is average. The melody line tends to get a little monotonous after a few times through. The dance movement is Mainstream. Rating: ☆☆☆

SHIEK OF ARABY — The Roofers 112

Key: G **Tempo:** 130 **Range:** HD
Caller: Gerald McWhirter **LD**

Synopsis: (Intro) Allemande left — allemande thar right — left — form star gents back up — shoot the star — go red hot — right hand lady right — partner left all way to corner wrong

way thar back up boys — shoot the star — left allemande — come back one swing — promenade (Break & end) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — meet own swing — promenade (Figure) One and three promenade halfway — two and four right and left thru — flutterwheel — sweep a quarter more — double pass thru — track II — swing corner — left allemande — promenade (Alternate figure) Four ladies chain three quarters — one and three promenade halfway — two and four right and left thru — pass the ocean — ladies trade — then extend — all eight circulate —

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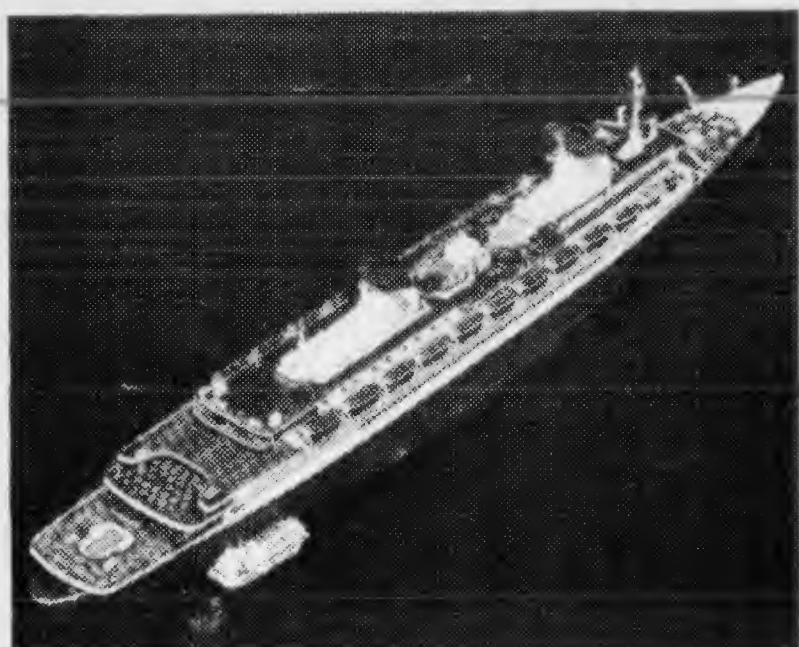
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boys cross fold — swing corner — promenade.

Comment: Another old favorite released again. The figures work well. Word metering may have to be practiced. Music is average and offers some stop rhythm in some places.

Rating: ☆☆☆

WELCOME TO MY WORLD — Top 25362

Key: A Flat **Tempo:** 128 **Range:** HC
Caller: Art Shepherd **LC**

Synopsis: Complete call printed in Workshop.

Comment: A nice middle of the evening dance. Very relaxing and well timed. Music is good

and the melody line should offer no problems to callers. This is just right for new dancers as it offers easy dancing. Rating: ☆☆☆

MUSIC MUSIC MUSIC — Bob Cat 500

Key: D **Tempo:** 130 **Range:** HB
Caller: Joe Fioretti **LC Sharp**

Synopsis: (Intro & end) Sides face grand square — allemande left — weave ring — swing partner — promenade (Break) Four ladies promenade — swing at home — join hands circle — allemande left — weave ring — swing partner — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru —

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TOP

- TOP 25363 "WHY DO THEY ALWAYS SAY NO" flip square by Bill Peterson

spin the top — boys move up right and left thru — star thru — pass to center — square thru three quarters — swing corner — promenade.

Comment: This month is really the month for some of the good tunes of past years. The figure works adequately though word metering may have to be considered. Catch breaths are needed when calling. Music features a good piano man. Joe seems to enjoy the calling.

Rating: ☆☆☆

RAGGIN' A CALL — Petticoat Patter 109

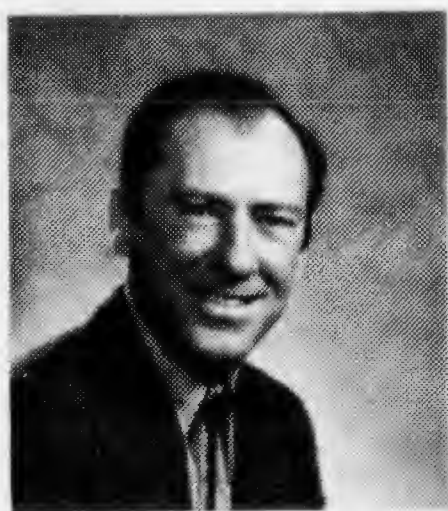
Key: G Tempo: 130 Range: HG
Caller: Mickey McFarland LE

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande corner — weave ring — do sa do — promenade (Figure) Head couples touch a quarter — boys run around that girl — square thru three hands — trade by — circle half and veer left — ferris wheel — center two square thru three hands — allemande corner — walk by own — swing the next — promenade.

Comment: A reissue of a popular recording from years back. The music seemed a little heavy, sometimes overpowering the caller and making it slightly difficult to hear on the floor. The music is real rhythmic with enough

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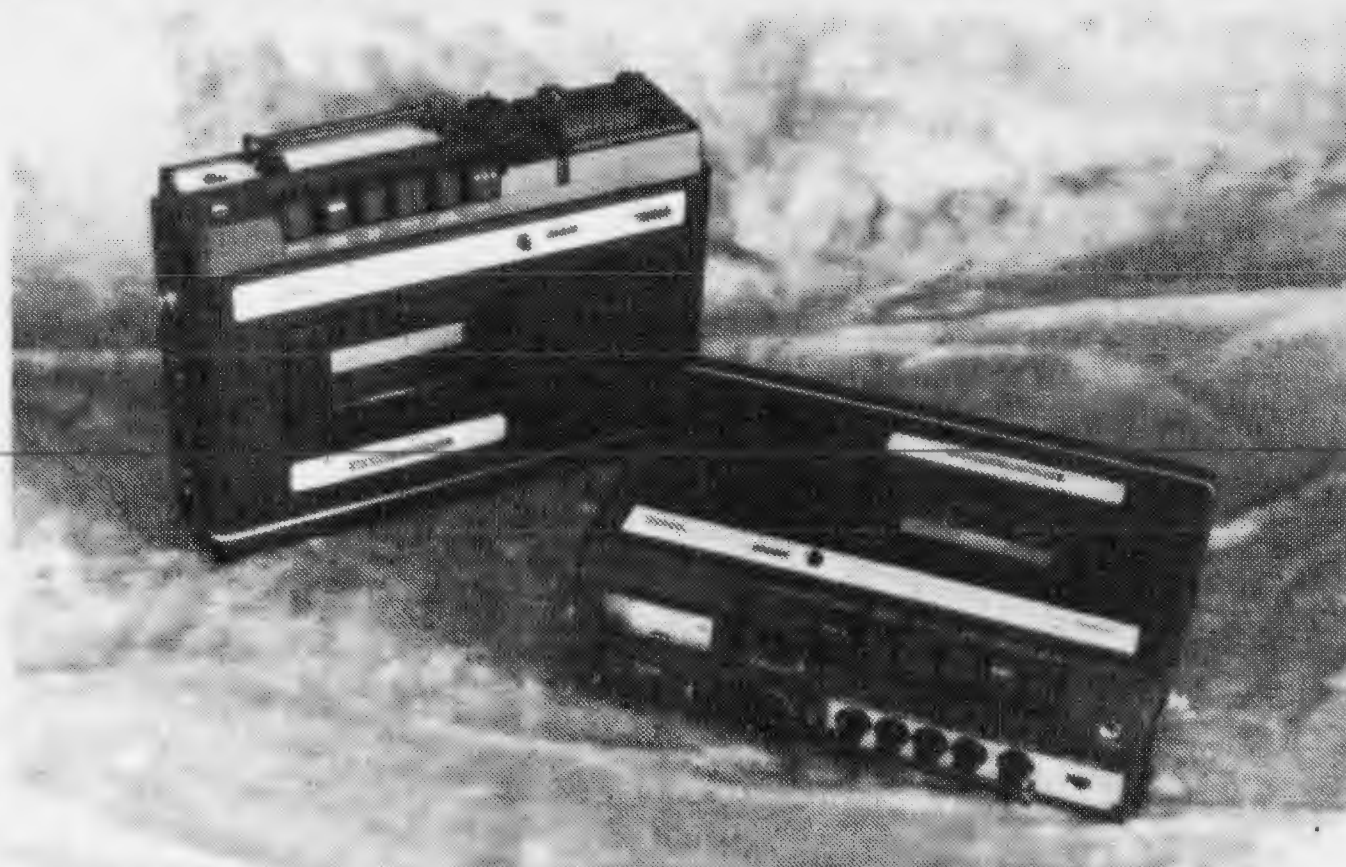
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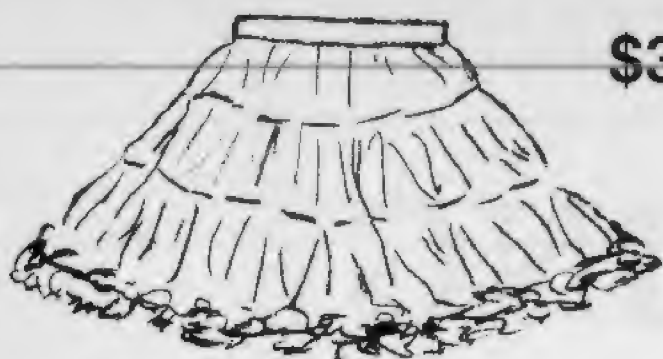
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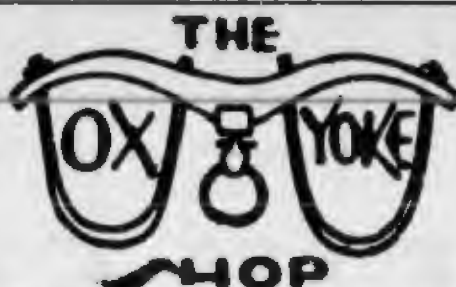
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life to keep the foot tapping. Figure is adequate. Mickey does a nice job.

Rating: ☆☆☆☆

I'M GONNA MAKE IT AFTER ALL — Mountain 24

Key: D Tempo: 128 Range: HD
Caller: Vern Weese LA

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Four ladies chain three quarters — heads square thru four hands — swing thru — boys run right — wheel and deal — slide thru —

square thru three quarters — left allemande — promenade.

Comment: The instrumental features a bass fiddle and rhythm lead with backup guitar and banjo in some places. Melody line is not difficult to follow. The figure is Mainstream. The calling is adequate. Rating: ☆☆☆

GONNA HAVE A PARTY — Red Boot 286

Key: G Tempo: 128 Range: HD
Caller: Don Williamson LD

Synopsis: Complete call printed in Workshop.

Comment: A good tune for square dancing and the instrumental can be used for a patter call

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as well as the singing call. The instrumental is well played. Don uses a figure that is danceable with enough movement to be enjoyable. Rating: ☆☆☆☆

TEXAS TEA — Thunderbird 227

Key: B Flat Tempo: 130 Range: HB Flat
Caller: Bud Whitten LA

Synopsis: (Break) Four ladies chain — rollaway — circle left — ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads rollaway — star thru across the way — do sa do outside two — square thru three quarters — trade by — right and left thru — roll half sashay — swing the girl across — promenade her.

Comment: Bud calls nicely on this release. Figure is well timed. The music emphasizes a saxophone, guitar and celeste. At first the melody seemed difficult but as we progressed it became easier. Rating: ☆☆☆☆

HEADED FOR A HEARTACHE — Red Boot 284

Key: F Tempo: 132 Range: HD
Caller: Ralph Trout LC

Synopsis: (Break) Circle left — boys star right — left allemande corner — box the gnat at home — four ladies promenade — swing partner — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — spin the top — boys move up right and left thru — square thru three — swing corner — promenade.

Comment: Dancers are required to move quickly although the timing is adequate. Music is fine. The instrumental has a good rhythm balance. Callers may have to check the key on this release to be sure it provides a suitable range. Rating: ☆☆☆☆

RELEASE ME — The Roofers 111

Key: C Tempo: 128 Range: HA
Caller: Gerald McWhirter LG

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Synopsis: (Break) Walk around corner — see saw own — join hands circle half — men star by right — left allemande — weave ring — swing — promenade (Figure) One and three square thru four — corner do sa do — make ocean wave — single hinge — scoot back — boys run — eight to middle and back — centers square thru four — left allemande — come back swing — promenade (Alternate figure) One and three square thru four — make right hand star with outside two — heads star by left once around — same two right and left thru — rollaway — touch a quarter — scoot back — swing — promenade.

Comment: A very nice vocal background on this release which was a popular tune awhile back. Figure is well timed and adequately put together. Music is good with an enjoyable melody. There is an alternate figure.

Rating: ☆☆☆☆

HOEDOWNS

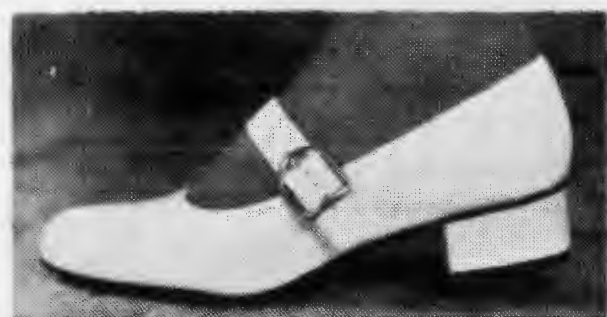
RIVER BOAT RUN — Kalox 1275

Key: G

Tempo: 130

Music: Kalox Rhythm Boys — Bass, Guitar, Drums, Fiddle, Banjo

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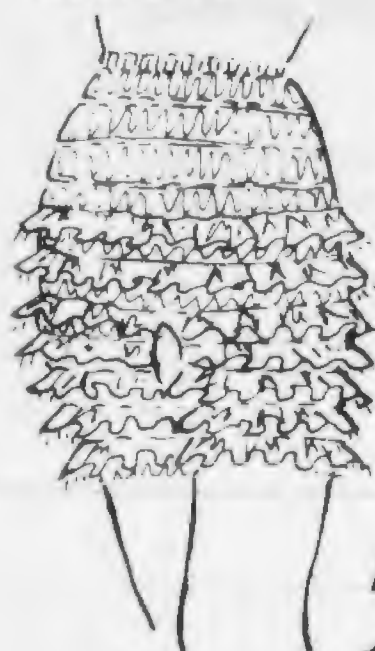
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DOWN HOME RAG — Flip side to River Boat Run

Key: A

Tempo: 132

Music: Kalox Rhythm Boys — Bass, Guitar, Fiddle, Banjo, Drums

Comment: River Boat Run uses some minor key changes callers must be aware of — makes for a rather different hoedown. Good rhythm and well balanced. Down Home Rag is fairly standard but with a faster tempo. These two hoedowns are worth a listen. Rating: ☆☆☆☆

OLD JOE CLARK — TRR 202

Key: G

Tempo: 126

Music: The Roofer's Band — Piano, Bass,

Fiddle, Guitar

JUST BOBBY — Flip side to Old Joe Clark

Key: A

Tempo: 124

Music: The Roofer's Band — Piano, Bass, Guitar, Fiddle

Comment: A very good fiddle duet provides great listening. The introduction seems a bit long for a patter call. Just Bobby seems like a take off on Bobby McGee with a piano, fiddle background. This reviewer leans toward Just Bobby. Callers will have to listen to determine their choice. Good music over all.

Rating: ☆☆☆



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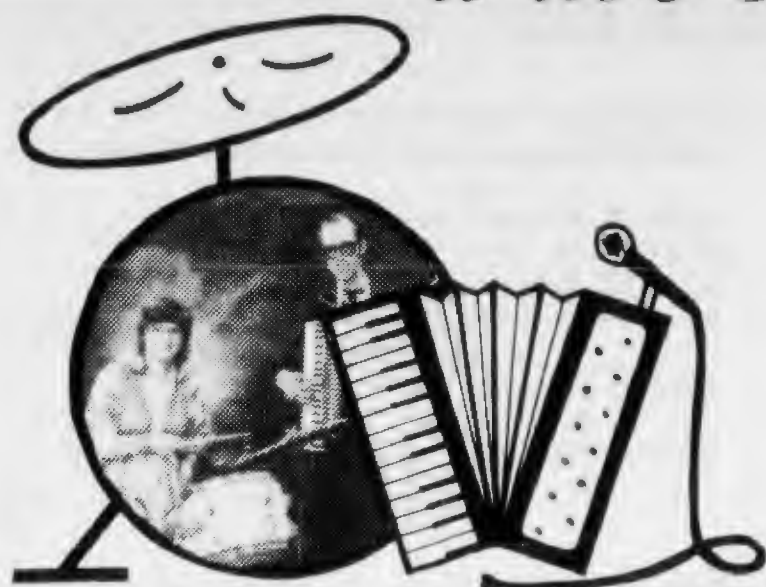
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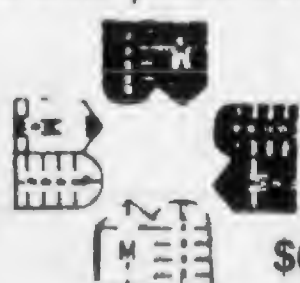
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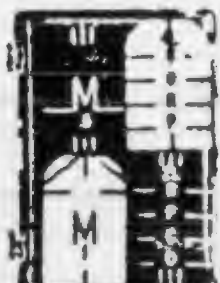
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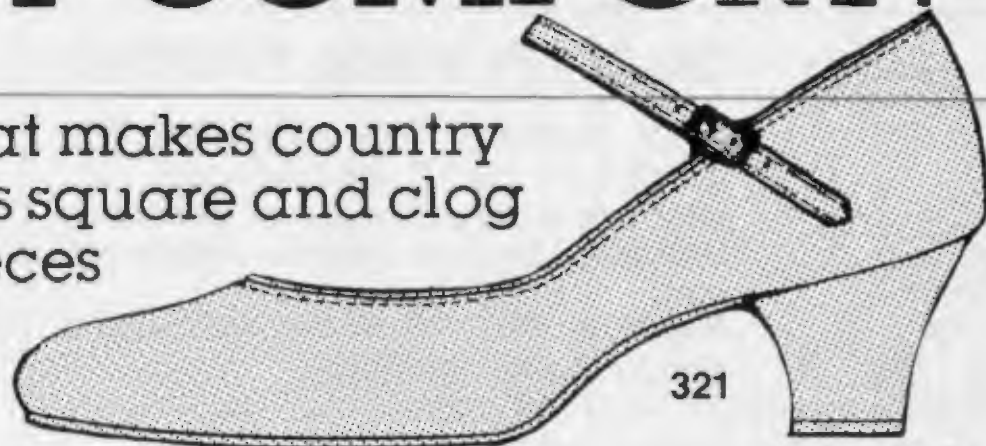
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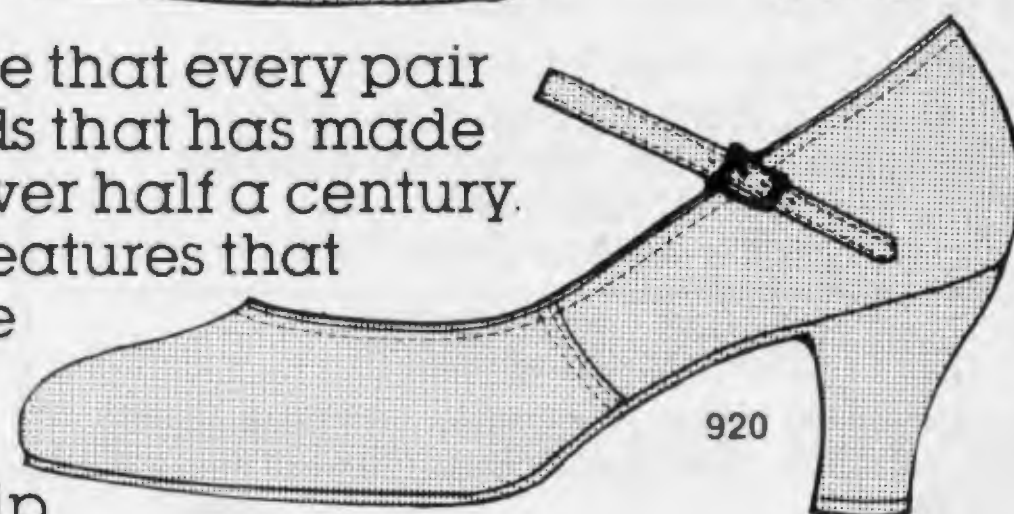
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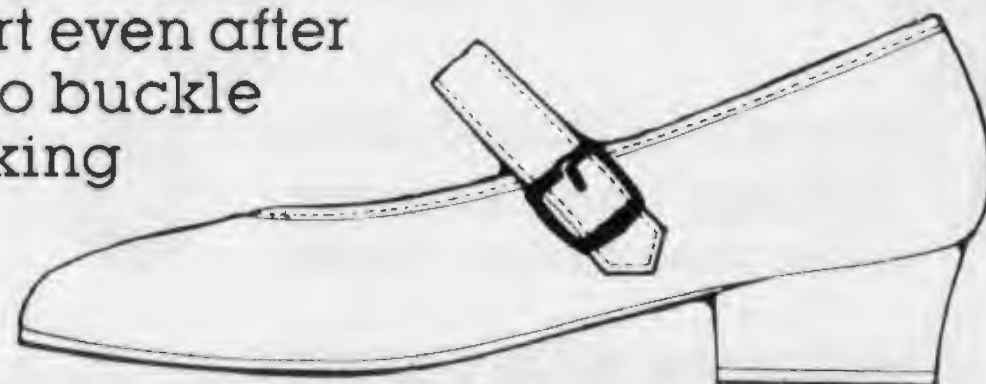
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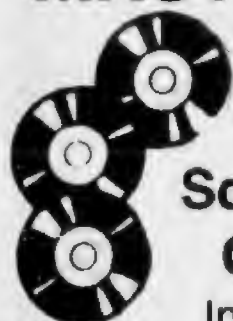
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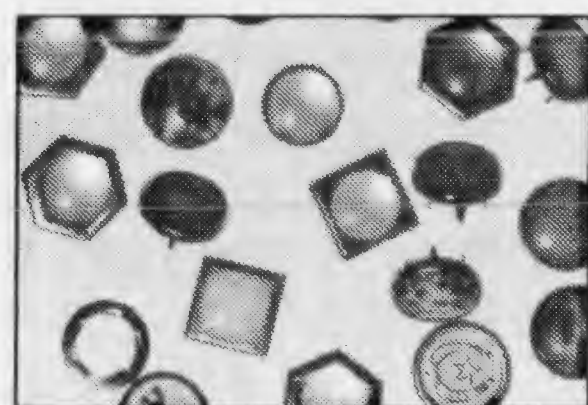
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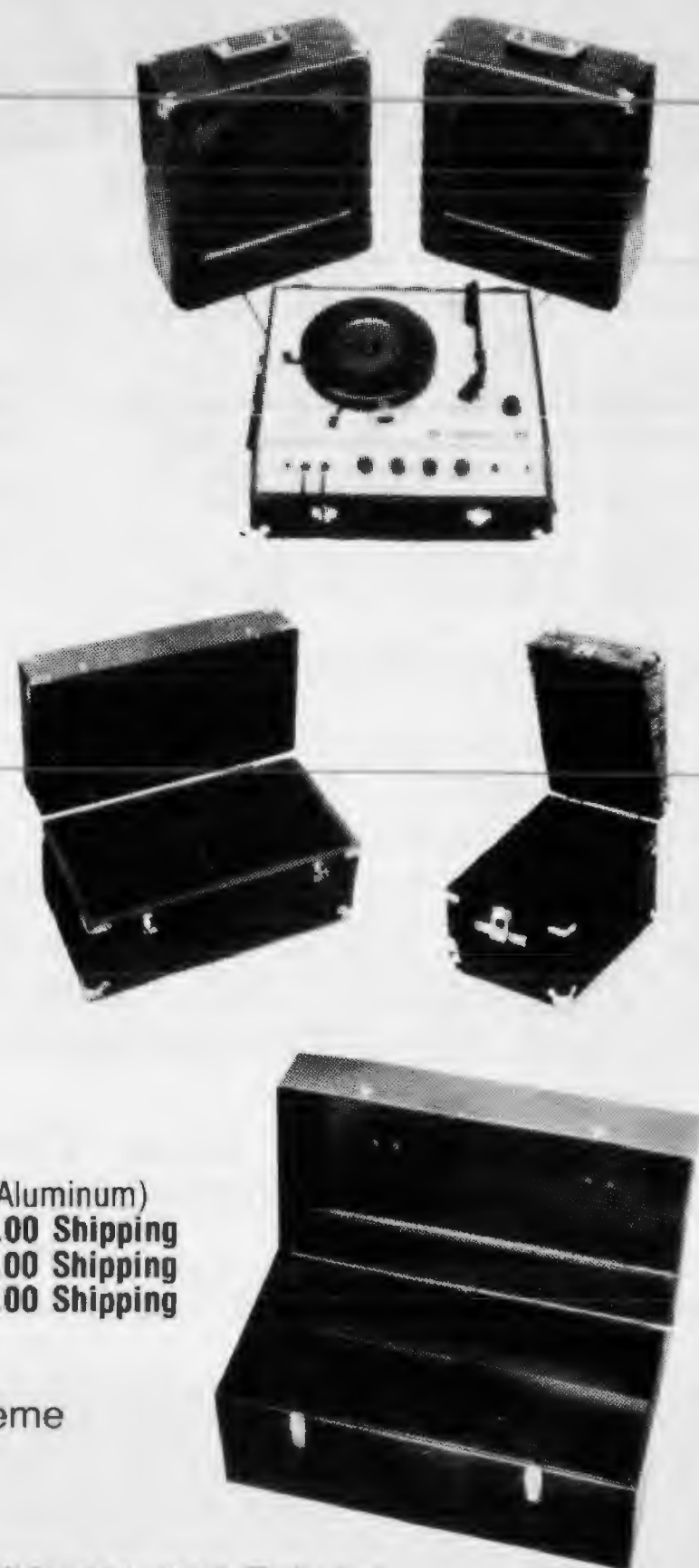
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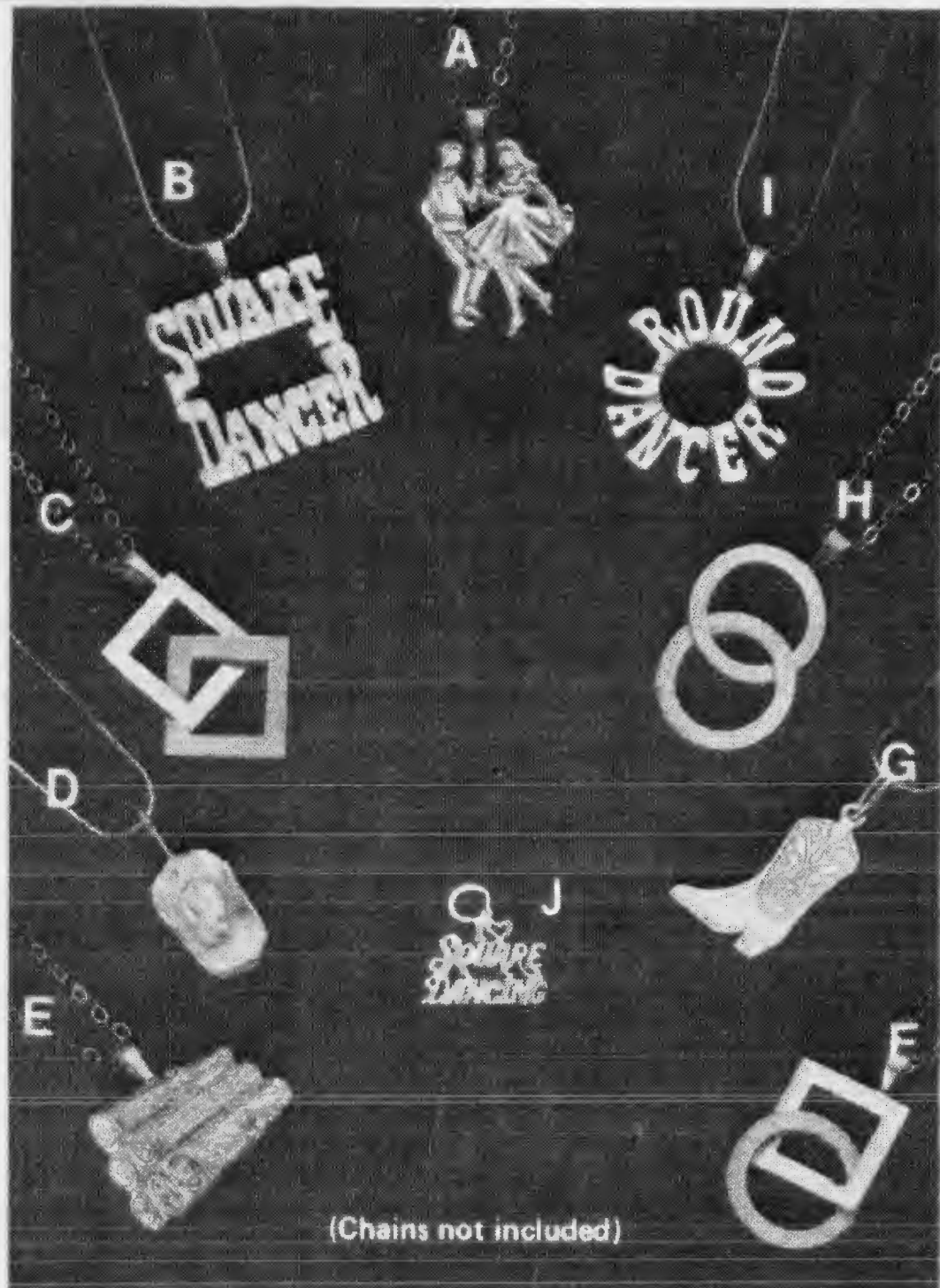
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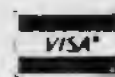


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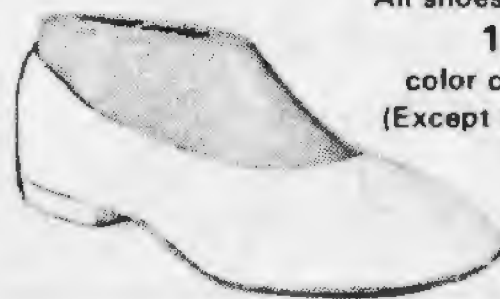


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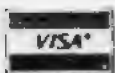
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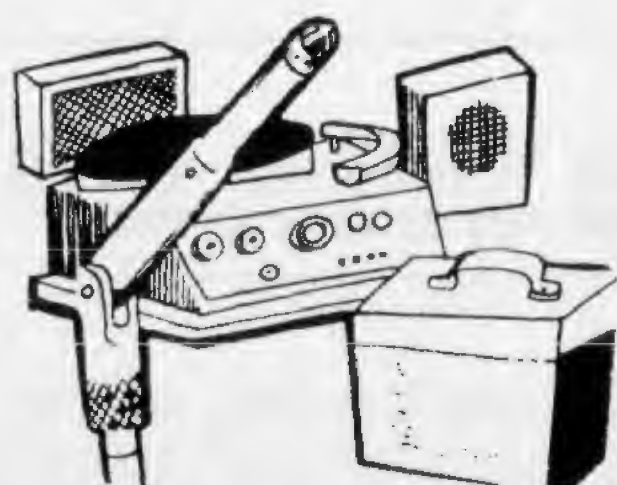
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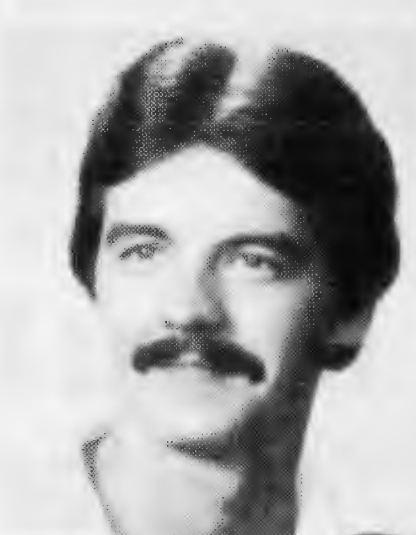
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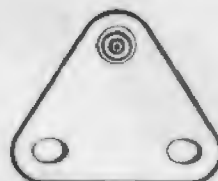


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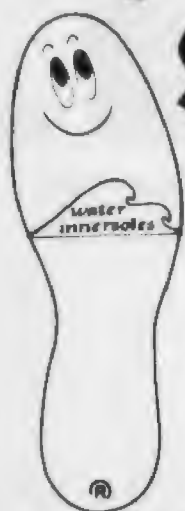
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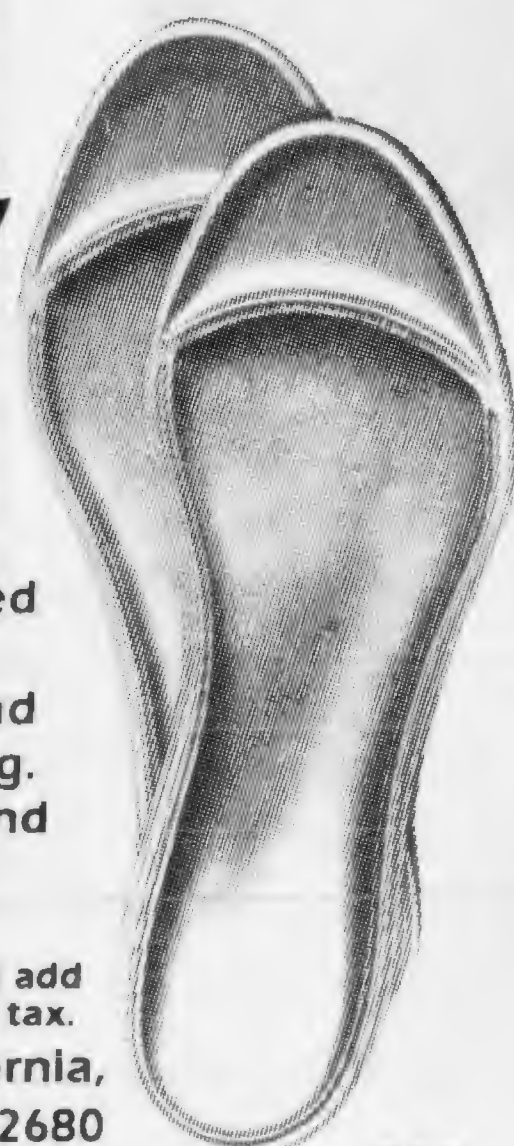
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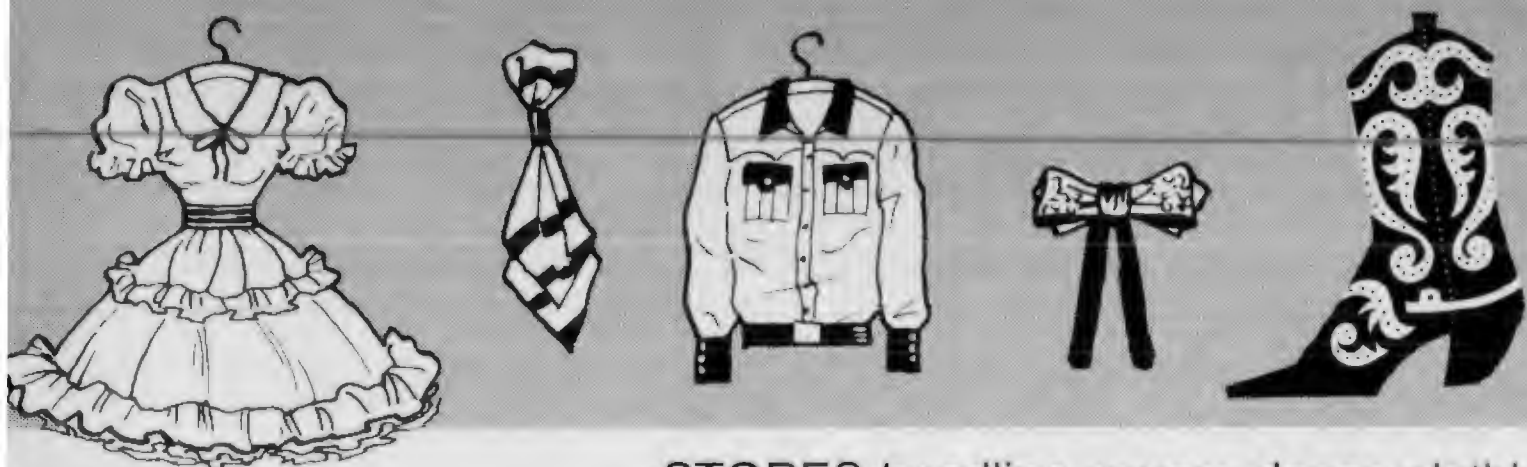
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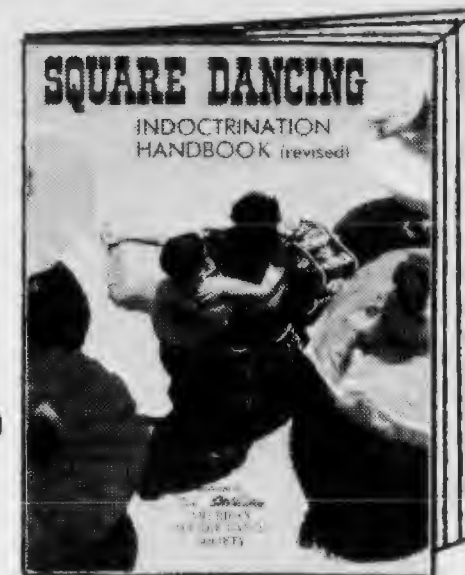
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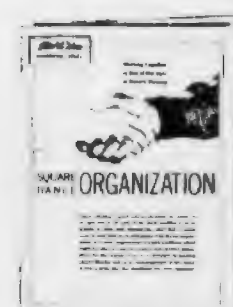


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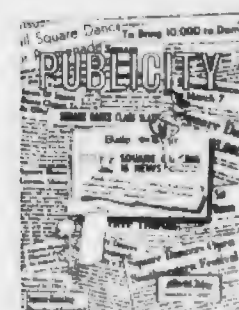
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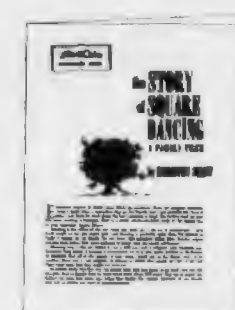
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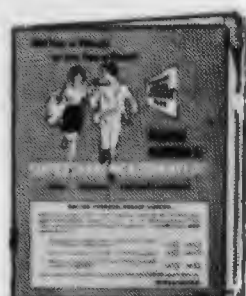


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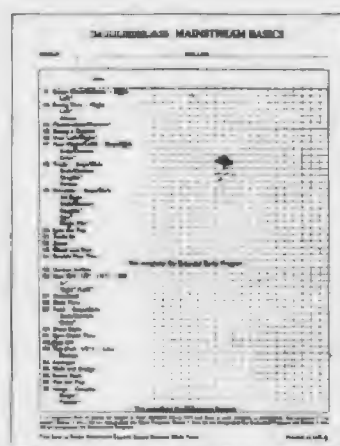
11. Plastic Record Sleeves \$15.00 per 100, plus \$2.50 postage)



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13. Non-Dancer Promotional Four-page Flyer (\$4.00 per 100 Min. order; \$29.50 per 1000) (Postage \$1.75 per 100)
14. SQUARE DANCING Magazine Binders in durable bright red vinyl (\$4.25 each plus postage — 1 or 2 binders \$1.75; Add 50¢ for each additional binder)
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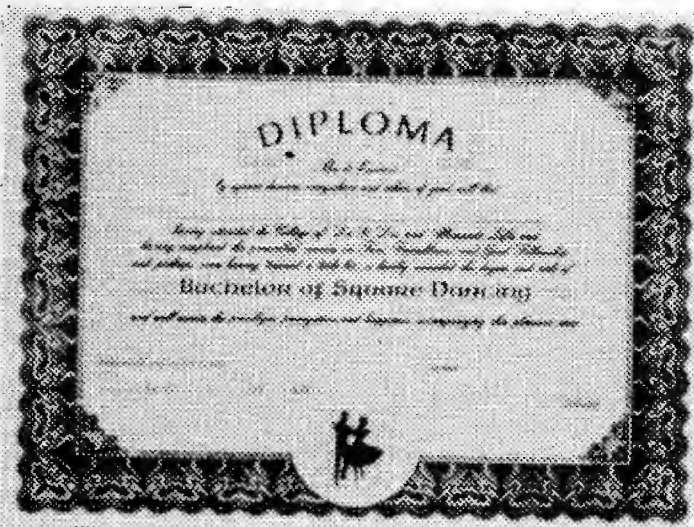
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22. ALL NEW Caller/Teacher Manual thru Mainstream. Expandable loose-leaf edition (\$29.95)
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26. Square Dance Diplomas — for your graduates. Min order 10 (15¢ each)
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 29. The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series \$8.00 each. LP 6001-Level 1; LP 6002-Level 2; LP 6003-Level 3; LP 6501-Party Dancing to Level 1

IMPORTANT: Pay the amounts listed below and we will adjust each order and bill customers for the actual postage.

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No.	Qty	Description	Cost Each	Total

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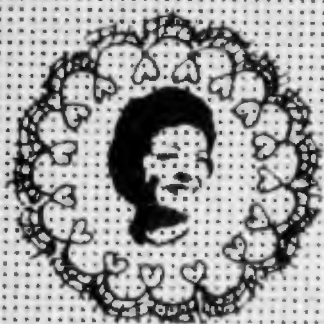
The ever-popular peasant look is dressed up by Bonnie Washburn, with pristine white bodice and three quarter push-up sleeves. This is set against a black (with rust, green, blue and beige flowers) print for the basic dress, edged with a white floral trim (available by the yard) at the neckline and for the fake lacing in front. White nylon lace trims the ruffle of the skirt. Can you find the pocket in Bonnie's skirt? It has a straight lace trim at the opening. Headed with elastic run across the top of the pocket, things are kept in place while she dances.



fashion
feature

FASHIONS

BY NITA SMITH



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